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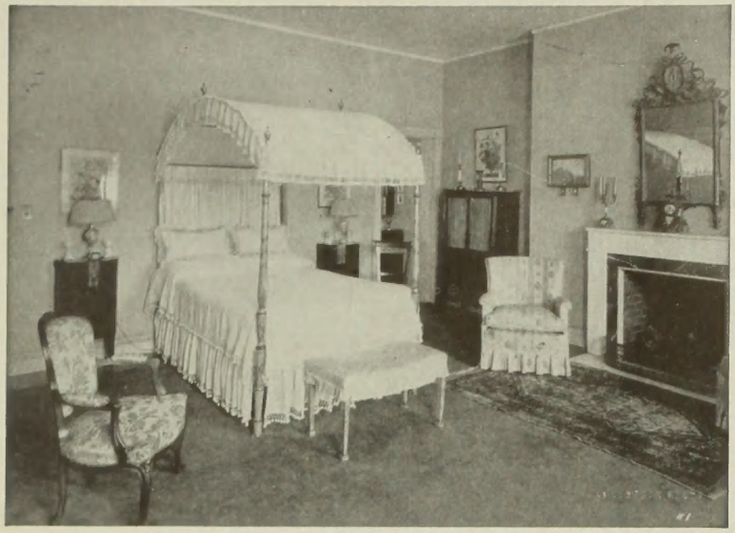
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ARTS & DECORATION

Volume LI February, 1940 Number 4

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"Good Fences make Good Neighbors." Robert Frost.

CAMERON CLARK, ARCHITECT

THIS old fashioned type of fence is of wood, painted white, with square posts at the corners. It encloses the door yard of Marjorie Breuchaud, New Canaan, Conn., and was designed by the architect to harmonize with the Cape Cod type of house.. Photo: George H. Van Anda.

ARTS & DECORATION

VOLUME LI FEBRUARY 1940 NUMBER 4

When You Build Your Home

The Site

By GEORGE NELSON

AGAINST the marvelous and complex background of twentieth-century industry, the process of home building seems almost medieval in its intricacy, slowness and general use of handicraft methods. And yet there is no more important activity in the entire life of the average American family than the building or purchase of a home. Because it is still not possible for the purchaser to order his custom-built house as a unit, delivered to the site in a package at a fixed price, he must of necessity go through a great variety of negotiations and other activities before the house he wants is ready for his occupancy.

Unfortunately, the average home builder finds himself in a field with which he is totally unacquainted, since few people rarely build more than one house in a lifetime, and he is

BUILDING at the foot of a mountain involves draining problems. Also, the architectural outline must conform to the background. Residence of Mr. and Mrs. John Russell Little, La Canada, California.

ar Bissantz, Architect



AN excellent example of a flat building site where cellars are desired. The home of C. T. Weihman in Pelham Manor, New York.

Architect: Lewis Bowman. Photo: John Wallace Gillies, Inc.





Russell T. Pancoast, Architect

Photo, Samuel H. Gottscho

BUILDING on flat land near the sea. Home of Robert Griffin, Miami Beach, Florida.



Robert Tappan, Architect

Photo, The Townsend Studios, Inc.

A STRETCH of sand dunes at Easthampton, Long Island, are the foundation for this Spanish house of Mr. and Mrs. E. F. Warner. This site involves a careful investigation of the land and adjustment of the foundation to the sand.

usually in need of the most careful guidance. To make things easier for the layman, a number of techniques have been developed. There is, for example, the work of the operative, or speculative builder, who constructs his houses before he has buyers, and then offers them for sale. To him the average prospective home owner can come, look over the house, and obtain his desired shelter with no more trouble than the making of a down payment. The disadvantage is that such houses are not always of the best construction, and their design is almost always scaled down to tastes far below average. For the discriminating client, therefore, the custom-built house, with its perfect tailoring to personal needs and tastes, is usually the only satisfactory answer.

No series of articles, even a rather detailed survey such as this, can hope to turn the layman into a person trained to cope with a complicated series of operations. Consequently, the first advice to be given is "Engage an architect!" And since architects' fees are more or less standard, engage the best architect you can find in your locality. If modern is your preference, don't go to an old firm which resents the recent changes that have taken place in house design. And if your dream house is traditional, it would hardly be wise to engage a designer who insists on enclosing you in the latest of streamlined residences. A good architect is more than worth his fee, not only because he can produce exactly the house you would like to live in, but because as your agent he will do his utmost to see that you get the most for your money, and that the contractor will perform his duties in the proper fashion. And finally, it would be wise to select your architect before you select the site.

The site is an all-important factor in house design. Not only because it should conform to the obvious requirements of proximity to transportation, schools, church, markets, agreeable neighbors and similar amenities but because to a really extraordinary degree the site makes the house, whether estate or cottage.

At this point it would be well to discuss the various kinds of locations the home builder is likely to run across.

First, and most common, is the city or suburban lot, which will run from fifty feet or less in inexpensive subdivisions to one hundred or more. Here the owner must check on a number of important factors. First are the required building lines. If, for example, it is possible to place the garage reasonably near the street, it is an advantage. A front garage preserves the rear as a private garden, reduces the cost and maintenance of the driveway. If the lot is in a comparatively undeveloped section the side building lines are important, as it would be disastrous to build a house and then find that new houses could be built too close to the lot lines for privacy. Orientation for sun and wind should be considered. A lot facing north, for instance, is ideal in many respects, as it makes possible a plan with the main rooms facing south and a rear garden. In some cases the lot will permit the design of a long narrow house with one side facing south; this would be a lot facing east and west. It might happen that a site could be purchased cheaply because it has a sharp slope; in this case the advice of an architect is invaluable, as he may be able to show you how to arrange a very livable house on the irregular ground. Many charming residences have been built, showing one story at the front and two at the rear. It is assumed that the prospective purchaser will have checked on the usual neighborhood facilities, on the present and future character of the surroundings, and on possible assessments for future street improvements.

Coming to the rural, or semi-rural location, we have a much more interesting and difficult situation. Here there is no question of lot frontage, but of acreage, since the land is usually cheap. This is partly because of lower taxes, smaller demand, and partly because it is "unimproved", which means that water supply and sewers are lacking, and perhaps

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Photo, Samuel H. Gottscho

BUILT on a stony hillside, the home of Mr. and Mrs. Maurice Wertheim at Greenwich, Conn., follows the contour of the land.

even electricity and telephones. In this case the questions of accessibility and services become important. Considerations of view also assume an importance lacking in the cities. The owner must carefully ascertain whether he can get water on the property, because he will have to drill his own well. And since it is common practice to charge for drilling by the foot, a well may run into a considerable sum. Sewage disposal must also be considered. Fortunately septic tanks and drain tiles are not expensive, and an adequate system for the house need not cost over a hundred dollars in most cases. Care must be taken to prevent any contamination of the water supply, and here again the advice of the architect on the suitability of a given piece of ground is invaluable. Hillsides are commonly preferred where there is a view to be enjoyed, but not all such sites are satisfactory. A north slope, for example, may well mean increased heating bills in winter, and as in the case of city lots, it would be best to find a site facing south. Sloping sites sometimes present serious drainage problems and often are responsible for damp cellars. Again the conditions should be carefully investigated.

In California, due to the prevalence of excessively steep sites, architects have developed a number of highly ingenious plans for overcoming this difficulty. In many houses, for example, the garage is located on the top floor, with living and sleeping rooms on the floors below. Frequently the living room is at the lowest level to permit its



THE home, at Dobbs Ferry, of Major H. S. Person was also built to conform to the quality of the land, in this instance a rural hillside.



THE Everglades Club, at Palm Beach, designed by Addison Mizner, is placed directly on the edge of the lake. Mr. Mizner carefully studied the relation of the foundation to the water front, handling the difficulty, evidently, with great success.

use in conjunction with a garden. There are many fascinating combinations possible once the land deviates from dead level, and it would be unwise to reject the potentialities of any irregular site.

Building at the seaside presents some very special problems in design and construction, some of which will be discussed in later articles. Nothing could be pleasanter as a site than the dunes frequently found along the Atlantic coast, and the only precaution to observe is the selection of a site sufficiently protected from action of the water to keep the house from being undermined in a few seasons. Study of the characteristic local action of tides and currents should prove a reliable guide. While the hurricane of last season has frightened many would-be builders, it should be remembered that under such extraordinary conditions houses inland suffer quite as much, and there is little to do save relying on the probable nonrecurrence of such a catastrophe for decades. Foundations of the seaside house can be very simple. Most frequently used and highly satisfactory are the piers of wood or masonry which are sunk into the sand, forming a post foundation on top of which the first floor is laid. A clear open space is commonly left between this floor and the sand.

The entire problem of cellars and foundations has been much simplified in recent years by a growing tendency to eliminate basements. The whole question of whether or not a basement is desirable should be carefully weighed. If the site is such (*Continued on page 35*)

THE home of Mrs. Charles Harrington has a waterside situation. The architects, Treanor and Fatio, made a profound study of the problems involved and built the foundation to suit the conditions.

Photo, Samuel H. Gottscho



'HE Swineherd

'HE Emperor's New Adorn-nts

)LE Lockey

'HEPHERDESS) and the Chimney eep



Manufactured by Bing & Grondahl

Courtesy of Sweden House

HUMOROUS TALES IN PORCELAIN

From the Fairy Stories of Hans Christian Andersen

LITTLE Claus

WOMAN with Soldier





THIS group of gay, colorful ceramics from Sweden were inspired by Hans Christian Andersen's fairy stories. There is the "Shepherdess and the Chimney-Sweep" snatching a brief romantic moment from their workaday world; the majestic and magnificently poised "Emperor of all China" and his humble servant; the "Berating Peasant Woman and the Fleeing Soldier" and many other familiar figures from examples of the first real escapist literature.

IF you need extra closet space, Closidor is the answer to your problem. Attached to the inside of your closet door it will hold in one convenient place all your bathroom accessories, from bathsalts and soaps to towels and wash cloths. It's in ivory enamel to blend with any color scheme. From Hammacher Schlemmer.



Equipping the LINEN CLOSET

By GILES EDGERTON

Photos: Mattie Edwards Hewitt



THE vogue for white in the linen closet is increasing as the winter advances. White sheets, pillow cases, towels, comforters, bedspreads—the vogue is limitless. Some of the ultra-fashionable linen closets are set up entirely in white, even the ribbons and the paddings of the closet are finished in snowy whiteness.

It is also very fashionable to have the linen in white with some of the lovely pastel colors in borders on the towels, and monograms on the sheets. A few of the less conservative insist upon gay colors for practically the whole equipment. For instance, cardinal-red towels and bath sheets and bath mats with white monograms, and small towels—huck and damask—with cardinal-red stripes and washcloths all in the same bright color. It makes an interesting closet and an interesting bathroom, especially if the background is done in black and white after the Viennese fashion.

Other colors that are especially popular in the allover tones are daffodil yellow, dusky rose, and orchid of

MIRROR and glass doors painted in Chinese lotus blossoms, glass shelves, edgings of pink taffeta, scalloped and trimmed with green ribbons—all make this enormous linen closet as fresh looking as a spring woodland. From Mrs. Herzog's Closet Shop.

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SIMPLICITY and convenience are emphasized in this very attractive linen closet from W. & J. Sloane. Simplicity is also stressed for the linens. White is the vogue, with hand-embroidered monograms in pastels and pastel borders on white towels. Dusty rose is one of the most popular pastel colors of the season, with apricot running a close second.

A LINEN closet in nocturnal mood from Frederick Loeser's, who also prefers white as the main color for linens. Note the conveniently placed lighting fixture. — Two more unusual linen closets from Mrs. Herzog of the Closet Shop: The one in the center has pads and edging of peach satin, and scallops trimmed with green ribbon and lace. The one at the right has maize satin pads and edging bound with nile green moiré. The linen bands are of nile green moiré stitched on maize satin.

course. These same tones are used as monograms and borders on white linen with the addition of chartreuse, apricot and Nattier blue.

As the linen closet is frequently just off the bathroom there is usually an effort to harmonize bath linen and bath decoration. Often, when the whole equipment is white the satin bands, in which the towels and sheets are held, are in color to correspond to some one tone of the bathroom decoration—dusty rose or carnation or orchid, which is also used for monograming all the different pieces, because monograms are the particular fad of the hour. Even bath mats are monogrammed and the satin quilted comforters and, of course, all the sheets and towels and pillow cases. The lower sheets, however, are not monogrammed and the service linen is not. I have seen, in some of the shops, monogrammed dish towels, but they seem to me rather an effort at conformity. I am sure servants do not like them because they're a trouble to iron and the mistress of the house probably never sees them. Monograms are rather larger than in the past, and in some cases a succession of single initials are used in place of the designed monogram, and embroidered.

One exotic bride had all her linen in white and her monograms in black. The effect was a little like half-mourning—still, it was unique and smart. I find that blankets are monogrammed also to match the bed linen. Usually they are of wool, but for people who have an allergy to pure wool, lovely, soft cotton blankets are manufactured that are nearly as warm, and save the afflicted person many nerve-wracking times. It is also possible to have comforters filled with cotton instead of wool.

For the small apartment a unique linen closet has been designed that fits on the closet door. This is, of course, compact and restricted, but it is useful where nothing larger is available or convenient. Of course, the dressing table bottles and the bathroom bottles must all be in tone to correspond to the general equipment; very lovely ones are manufactured to fit in a great variety of schemes.

Editor's Note:—For the information used in this article, I am indebted to W. & J. Sloane, McGibbon & Co., Mosse, Hammacher Schlemmer, Loeser's and Mrs. George Herzog of The Closet Shop.







DISTINGUISHED ROOMS



THE new dining room in the Donahue house has one unique feature: the walls on either side of the great fireplace are mirror screens painted with birds and flowers, definitely showing the influence of the famous Pillement. The carpet here is white, hand-carved, and the window curtains are of almost transparent net with no outer draperies. The dining table, which can be stretched out to unbelievable lengths, is Sheraton; the chairs are Chippendale. Mantel is carved and suggests Italian Renaissance.

A Palm Beach Home in New Attire

The Donahue House Redecorated in Novel Way by Elsie Sloan Farley

Photos: Frank Turgeon, Jr.









AT the upper right are two views of the renovated great drawing room. This you enter through a Palladian wrought-iron doorway painted silver. The wall panels are of paper with floral designs, including many brilliant, tropical birds. The carpet is chartreuse and deeply hand-carved. At the windows are long hangings of white taffeta with an over valance of damask in the same shade, and the upholstery throughout is apricot velvet. It would be hard to surpass the generous sense of beauty, sunlight and gaiety.

THE library is arranged as a charming sitting room as well as a place for favorite books. There is a coffee stand in front of the wide couch, and through the French glass doors are views of tropical foliage and the ocean. The walls are paneled in pine with inset bookcases. The draperies are flowered chintz with inner curtains of pale yellow taffeta. The same chintz is used for the sofa which, like most of the furniture, is eighteenth-century English.



BELOW — Goldenrod snapdragon is considered the most rugged and most rust-resistant of all snapdragons. Photo: W. Atlee Burpee Co.

BELOW — The new semi-tall double scabiosa, Heavenly Blue, was a bronze medal winner, All-America Selections for 1940. Photo: W. Atlee Burpee Co.





ABOVE — The lovely light blue aster, Early Giant, which is wilt resistant, will repay its grower with generous blossoms. Photo: Stumpp & Walter Co.



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MOST FAVORED ANNUALS

Selected by Leading Seedsmen

By L. N. CHRISTIANSEN

TO an experienced and enthusiastic grower of annual flowers it will seem entirely superfluous to enumerate the many virtues that recommend them for the garden. The generosity with which they bloom under almost every circumstance, including serious drought, would be enough to give them a place in every garden. Annuals need not be pampered: given moderately good soil and a minimum of attention they will bloom gaily from early summer until a killing frost. The initial expense of an annual garden is very low, a fact that makes these plants especially desirable to persons who do not own the property upon which their gardens are planted. For a few dollars each year they may have a colorful, attractive garden that will supply an abundance of cut flowers for the house. Annuals are equally valuable in the garden of a summer home as they need none of the fall care that a perennial border requires. However, the perennial border should be very grateful



NSATION cosmos is the largest xtra early flowering cosmos. Photo: Atlee Burpee Co.



THE Yellow Colossal calendula is considered the largest calendula in the world. Photo: W. Atlee Burpee Co.



OF almost unbelievable delicacy, the Shirley poppy with its lovely colors is a joy to behold. Photo: W. Atlee Burpee Co.



ONE of the newest of the marigolds, Crown of Gold, has odorless foliage. Photo: W. Atlee Burpee Co.

THE SIXTEEN MOST FAVORED ANNUALS

Zinnia	(8)
Petunia	(8)
Marigold	(8)
Nasturtium	(8)
Aster	(8)
Centurea	(7)
Larkspur	(7)
Cosmos	(7)
Sweet Peas	(6)
Snapdragon	(5)
Poppy	(5)
Calendula	(5)
Phlox	(5)
Morning Glory	(5)
Scabiosa	(4)
Alyssum	(4)

The figures in parentheses represent the number of nurserymen who have chosen them.

to the annuals, for during the hot, and frequently dry, month of August the annuals will give color and life to the border that few perennials are able to supply at that time. Annuals are useful, too, in the bulb garden after the bulbous plants have ceased to bloom, for they quickly fill with color what otherwise would be a small, barren desert.

During the past twenty or thirty years the commercial seedsmen have developed many of the humble annuals into the most exotic blooms. The large flowered, ruffled petunia of today with its subtle colorings has very little resemblance to its simple ancestor. The same is true of the marigolds and zinnias as well as many of the other species. Two important facts to remember in the culture of annuals are: first, always buy the seeds from well-known, reliable seed houses. The few cents difference in price (if such a difference exists) will be repaid by better plants. Second, keep the blossoms well picked so that they do not go to seed, because the more annuals are cut the more they bloom.

Because of the universal popularity of annuals we have asked eight of the leading seedsmen of the country to list the fifteen annuals most favored for the country garden. These seedsmen include Allen's Nursery in Geneva, Ohio, Atlee Burpee in Philadelphia, Condon Brothers in Rockford, Illinois, Peter Henderson in New York City, J. W.

The Actual Vote by Leading Seedsmen

Allen's Nursery and Seed House Geneva, Ohio	W. Atlee Burpee Co. Philadelphia, Pa.	Condon Bros. Rockford, Ill.	Peter Henderson & Co. New York, N. Y.	J. W. Jung Seed Co. Randolph, Wis.	L. L. Olds Seed Co. Madison, Wis.	Stumpp & Walter Co. New York, N. Y.	Vaughan's Seed Store Chicago, Ill.
ZINNIA Dahlia Flowered	ZINNIA	ZINNIA	ZINNIA Dahlia Flowered	ZINNIA	ZINNIA	ZINNIA	ZINNIA
PETUNIA California Giants	PETUNIA	PETUNIA	PETUNIA (Nana Compacta) "Fluffy Ruffles"	PETUNIA	PETUNIA	PETUNIA Single and Double Fringed	PETUNIA
MARIGOLD Sunset Giants	MARIGOLD	MARIGOLD	MARIGOLD African French	MARIGOLD	MARIGOLD	MARIGOLD Limelight Yellow Pygmy	MARIGOLD
NASTURTIUM Bodgers Double Sweet Scented	NASTURTIUM	NASTURTIUM	NASTURTIUM Double "Gleam"	NASTURTIUM	NASTURTIUM Semi-Double	NASTURTIUM Glorious Gleam Mixture	NASTURTIUM
ASTER Giants of California	ASTER	ASTER	ASTER Giants of California	ASTER	ASTER Wilt Resistant	ASTER Early Giant Wilt Resistant	ASTER
CALENDULA Sensation	COSMOS	COSMOS (Orange Flare)	COSMOS Double Crested	COSMOS	COSMOS	COSMOS Pink Express	COSMOS
MORNING GLORY Scarlet O'Hara	CENTAUREA (Cornflowers)	CENTAUREA (Bachelor Button)	CENTAUREA Cyanus	CENTAUREA	CENTAUREA Cyanus Jubilee Gem	CENTAUREA Jubilee Gem Lilac Lady	CENTAUREA Cyanus
LARKSPUR Giant Annual Imperial Mixed	LARKSPUR	LARKSPUR	LARKSPUR Giant Spire	LARKSPUR	LARKSPUR	LARKSPUR Rosaline Montrose	PORTULACA
CALIFORNIA POPPY Sunlight	SWEET PEAS	SWEET PEAS	SWEET PEAS Giant Spencer	SWEET PEAS	SWEET PEAS	SWEET PEA Spring flowering	PHLOX DR.
ALYSSUM Snow Cloth	ANTIRRHINUM (Snadragons)	ANTIRRHINUM	MORNING GLORY (Ipomea) "Greater Glories"	ANTIRRHINUM	ANTIRRHINUM Rust Proof	DAHLIA Dwarf Yellow Prince	ANTIRRHINUM
ONLY ABOVE TEN WERE SELECTED	CALENDULA	CALENDULA	PHLOX Drummondii	DIANTHUS or PINKS	PHLOX	CALENDULA Yellow Colossal Campfire	CALENDULA
	POPPIES	POPPY	POPPY Shirley	MAILLARDIA	POPPIES Shirley Double	MORNING GLORY Scarlett O'Hara Heavenly Blue	MORNING GLORY
	SCABIOSA	MORNING GLORY	SCABIOSA Maxima Plena	HELICHRYSUM	SCABIOSA	SCABIOSA Dwarf Heavenly Blue	ALYSSUM
	SWEET ALYSSUM	PHLOX	ALYSSUM Maritimum Nanum	SALVIA	BALSAM New Bush	PHLOX Grandiflora Art Shades	SALVIA SPLENDENS
	PORTULACA	PANSY	ACROCLINIUM Sensation Giants	SALPIGLOSSIS	SALPIGLOSSIS	VERBENA Blue Sentinel	VERBENA

WHEN properly planted and well-grown, the new multiflora sweet pea, Horn of Plenty, will produce six flowers on a single stem. Photo: W. Atlee Burpee Co.



THE new giant imperial larkspur, Glitters, is the brightest of all the annual larkspurs. Photo: W. Atlee Burpee Co.

RIGHT—Cream Star is a new petunia of compact low-growing habits It is also a silver medal winner, All-America Selections for 1940. Photo: W. Atlee Burpee Co.





ALYSSUM, Violet Green, is a new alyssum that will undoubtedly attain great popularity. Photo: Peter Henderson & Co.



Jung Seed Co. in Randolph, Wisconsin, L. L. Olds Seed Co. in Madison, Wisconsin, Stumpp and Walter in New York City and Vaughan's Seed Store in Chicago, Illinois.

In almost every case *Zinnias* led each list. Peter Henderson writes: "Zinnias top the list. Consider their general usefulness in the garden: the perfect subjects for cut flowers are found in the Dahlia flowered type, the shaggy Fantasy and the graceful little pompons. And that is not all—the miniature forms, Linearis Haageana, make splendid edging plants. All these varieties have attractive colorful flowers that are borne in the greatest profusion throughout the summer and fall months."

During the past summer, which was an unusually dry one on the eastern seaboard, everyone the least bit interested in gardens can recall seeing zinnias, that had not had water for weeks, blooming bravely. As a cut flower zinnias are very satisfactory, as most varieties have good stems and remain fresh longer than many flowers.

Petunias, which received the same number of votes as zinnias from the nurserymen, are probably the most free blooming of the garden flowers. They are very easy to grow and come in a large range of colors and shapes. There are the neat little flower-covered bushes of the Rosy Morn and Norma, the balcony petunia so popular for window boxes, as well as the tall-growing erect types. There are ruffled blossoms and single blossoms in an infinite variety of colors and shades. And Peter Henderson predicts: " . . . this year a new introduction is, we feel, going to outrival the popularity of the older varieties. This new variety is called Glow, and you will say the name is most appropriate when you see a bed of them in bright sunlight. Glow, as its name im-

plies, is a glowing carmine red."

Marigolds rate with the zinnias and petunias in popularity. As L. L. Olds Seed Co. says, "They are easy to grow and very showy." Since the new odorless varieties have been introduced many people have grown them who were prejudiced against marigolds because of their strong rather unpleasant odor, especially when used as cut flowers. Marigolds come in low-growing types suitable for edging and in tall-growing types that can be used in the perennial border when the delphinium and other tall perennials have ceased to bloom. The color range is from the palest yellow to the deep maroon shades. Marigolds are freer from insect pests and withstand disease better than most flowers.

Another old-fashioned favorite that still retains its popularity is the *Nasturtium*. It is one of the sweetest scented of the annuals and its rich glowing colors against the unusually attractive foliage are a decided addition to the garden. Nasturtiums, like many annuals, come in both the dwarf and tall-growing varieties. The so-called climbing nasturtium requires support. A recent addition to the nasturtium family is Golden Gleam, a double-flowered plant. Nasturtiums are a great favorite of the black aphid which attacks the stems and undersides of the leaves. Susceptibility to this pest often discourages gardeners from growing nasturtiums. The aphids, however, are easily controlled with a contact insecticide in either spray or dust form.

Asters are another annual which each of the seedsmen named in his list. The many varieties of annual aster that are grown in our gardens today have developed in the past fifty or sixty years from the lavender aster that grows in the fields in August. From this simple beginning such handsome types as Invincible and Sunshine have been developed. Asters grow from one to two and one-half feet high and require a little more care than most annuals, since they are more particular as to soil and more susceptible to insects and diseases. J. W. Jung Seed Company remarks: "Asters will be near the head of the list if we can get them resistant to aster 'yellows'."

If only for its beautiful clear blue, *Centaurea Cyanus* should be included among the annuals grown. Both low-growing and taller plants of this Centaurea can be used where a bit of blue is needed. They flower profusely and given ordinary garden soil and a sunny location will bloom until frost.

Larkspur, or annual delphinium as it is sometimes called, is one of the most graceful of the annuals. A wide color range, from white through many shades of pink, blue and lavender, makes it adaptable to every garden. It grows from one to four feet high and as a rule looks better toward the center or back of the garden. L. L. Olds Seed Company recommends it (*Continued on page 36*)

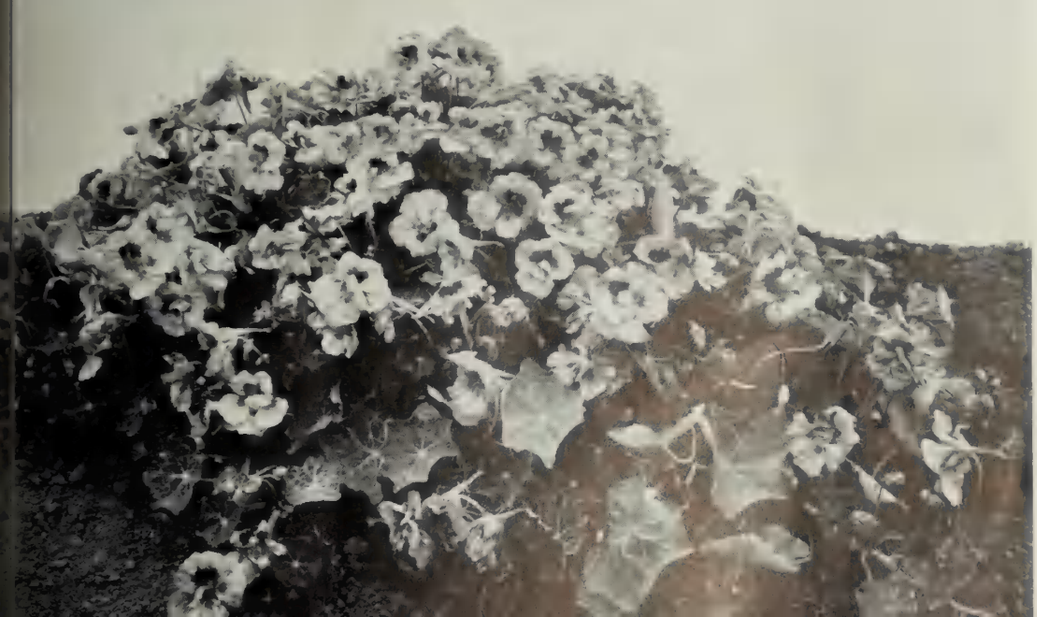


AS popular today as it was in our grandmothers' day, Centaurea or cornflower has an excellent blue. Photo: W. Atlee Burpee Co.

SMALL flowered and in a variety of colors the Cupid zinnia is one of the most satisfactory bloomers. Photo: W. Atlee Burpee Co.





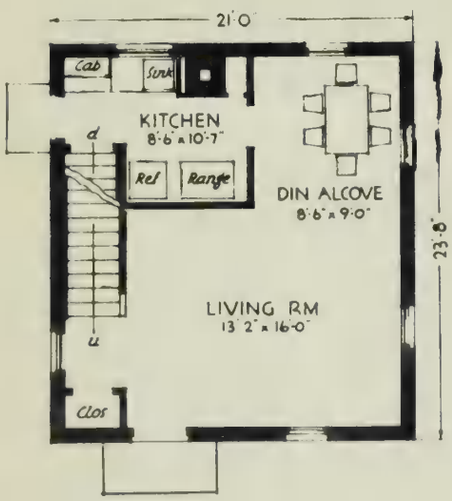


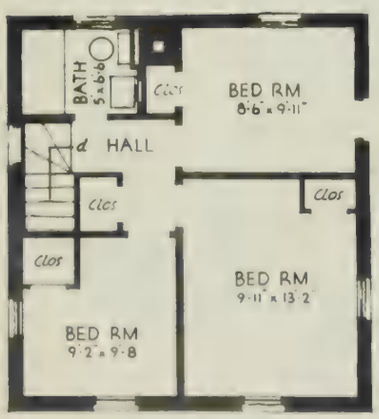
DELICATE, yet vibrating with life, the morning glory has a place in every country garden. Photo: Peter Henderson & Co.

THE new semi-tall or gleam type of nasturtium, Ziesta, is as gaily colored as a Mexican carnival. Photo: W. Atlee Burpee Co.



Structural Clay Products Institute



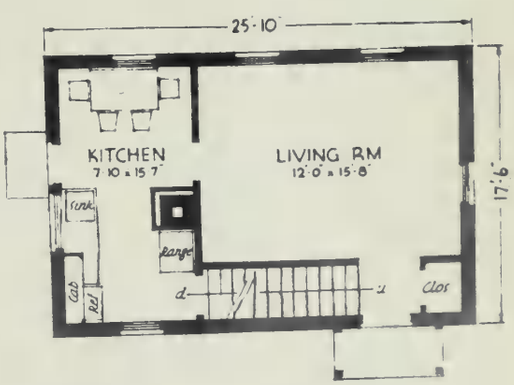


Cottages of Distinction

THIS efficient small house has evidently been influenced by Williamsburg architecture. The walls and foundation may be built of brick, structural clay tile, or both. The basement walls may be faced with glazed brick or tile for added beauty and ease of cleaning. The first-floor plan provides an unusually large living room, alcove dining room and a conveniently located, modern kitchen. Three generous bedrooms with bath and ample closets are to be found on the second floor. The structure is permanent and fire-safe, and the cost low—averaging between thirty-five and forty-one hundred dollars; this price, of course, does not include land, service charges, landscaping and similar expenses, and the difference in estimated cost indicates a variation of conditions, labor prices and localities.



COMMODIOUS SMALL HOUSES THAT CAN BE BUILT FOR LESS THAN FOUR THOUSAND DOLLARS





THIS compact, well-designed, two-story home is of brick and clapboards, with brick and tile foundation making a structure that is permanent, fire-safe and of minimum upkeep. The lower floor is efficiently designed to provide a large living room, dining alcove, entrance closet and kitchen, and the upper floor includes two bedrooms, each with two windows to insure adequate cross-ventilation, a bath and plenty of closet room. The cost of the house, exclusive of garage, land, service charges and landscaping should average between thirty-one and thirty-five hundred dollars, according to location and material selected. A one-car garage, as shown in the illustration, should add from two hundred and fifty to four hundred dollars to the cost.



ARCHITECTURE in South Florida has undergone rapid changes during the past decade. Early homes here were the same as those in Key West today . . . large frame houses built of sturdy Florida pine, made to withstand heavy winds. Then came the Spanish type of the boom era, quickly followed by an Italian and Cuban influence. Afterward a flair for French château and Provincial styles. The Bermuda and Mexican farmhouse period lasted a short while, but at last South Florida has gone Southern and has remembered that it is distinctly a part of the Deep South.

Illustrating this trend is the Southern home of Mr. and Mrs. Charles Moon. Situated on a twenty-foot cliff, it commands a sweeping view of Biscayne Bay. Definitely a departure from the usual Miami architecture, the style is New Orleans Colonial with its typical wrought-iron gallery and trellises. A new and original type of marbleized tile, manufactured on the grounds, is used on all terraces, porches and entrances. Unusual in size, the tiles measure two feet square, are highly polished and tinted a combination of soft red and warm tan.

The furnishings and color scheme of the home have been worked out along Mrs. Moon's ideas by the Schlamp Studios, whose success has been achieved by individualizing every home to express the owner's personality.

Upon entering this home one could easily imagine it to be in New Orleans, Charleston, Macon or even Williamsburg. The hall and rotunda are gracious and inviting. An iron rope with tassels in old silver like the hardware throughout the house adorns the circular staircase. The love seat, upholstered in peach and silver, sets the key for the color scheme of the

Photos: Samuel H. Gott

NEW ORLEANS COLONIAL IN A TROPICAL SETTING

By NANCY PARK

AT last southern Florida has gone Southern, as the illustrations of this article will furnish proof. The outstanding feature of the exterior of this home is the filigree iron grille work, a reproduction of the New Orleans leaf design, with trellises of lace pattern. There is a fine sweep to the stairway with its wrought-iron balustrade





THE house of Mr. and Mrs. Charles Moon, after the pattern of New Orleans Colonial, commands a sweeping view of Biscayne Bay. It is situated on a twenty-foot cliff. The walls are white, and the roof of the house is hand-made rose tiles. These same tiles are used on the terraces, porches and entrances.

hall, which is carpeted in a warm Bermuda sand, a blend of peach, silver and gold. The antique globe of the hall lamp is pressed glass while crystal Adam lamps are used on side walls.

The formal music room is Colonial in feeling. Walls, as in the entrance hall, are a cool silver green. Luxurious draperies of dusty rose damask hang from cornices fashioned to duplicate the intricate carvings of the molding. A large Oriental carpet repeats the general tones of dusty rose, cream, blue and pale green. A very rare Queen Anne lowboy, a whatnot with delicate pieces of old china bric-a-brac, several early Victorian chairs covered in old white velvet, Louis XIV sofa, Hepplewhite console table, a comfortable easychair, coffee table of satinwood and a grand piano lend to the room an air of comfort and elegance. A subtle detail of the music room is that each chair is so arranged that it faces the piano. Pink Georgia marble provides a jewel-like setting for the Adam mantel. Yellow Dresden vases are placed at each end of the mantel, while a lacy fan-shaped brass screen and graceful old brass fenders decorate the open fireplace. A large mirror over the mantel reflects an oil portrait of Mrs. Moon. The note of chartreuse in the portrait ties in the tones of the music room with the chartreuse and silver draperies of the dining room, a finely proportioned and harmonious room whose dignity is enhanced by a massive crystal chandelier. The Duncan Phyfe dining chairs are upholstered in old white satin, striped in pale blue and wine velvet. The rich Oriental rug in the "Tree of Life" pattern incorporates all the shades found throughout the room, although blue, rose and chartreuse predominate.

Restful and informal, the library is a pleasant spot in which to relax. Walls paneled in natural waxed Philippino mahogany give a luxurious effect. Unusually large windows overlook Biscayne Bay, taking advantage simultaneously of the view and the prevailing breezes. Yellow Venetian blinds and book shelves lined with a brilliant red are color notes. Draperies of sunshine yellow linen with bright red flowers are hung by gold rings on gold painted wooden rods. An early American desk, ornamented with original brasses, old brass candlesticks, hob-nail vases, Oriental rug and a wing chair upholstered in crewel linen further contribute to the charm of the room. Antique lamps on either side of the sofa are of wrought iron with green marble bases. The pictures are English prints.

The merits of the open plan in the Florida climate cannot be overemphasized, and its advantages are well illustrated in both the screened sun porch and the breakfast porch, which are connected by uncovered terraces. Banyan trees and Cocothrinax palms lend a tropic note to both porches. The bamboo furniture of the sun porch is upholstered in sea-green, hand-blocked linen, while casual yellow pillows add a dash of color. Awnings are flatly rolled. An enchanting view of the bay and of the swimming pool give the romantic sensation of being on shipboard. Breakfast takes on an added glamour when served on the

porch on the plate glass table with wicker bands combined with green wrought iron. Brilliant coral draperies may be drawn when the sun is too bright.

Regency influence is exemplified in the master bedroom in the use of toile de Jouy draperies . . . blue with brilliant red and yellow figures and soft shaded trees depicting life in the early French provinces. Cornices are blue with a suggestion of red trimming, carrying out the colors in the draperies. Tailored bedspreads on the twin beds are antique gold satin. Oriental rugs and soft shaded Dresden lamps enhance the quiet beauty of the room. The rich tones of the mahogany furniture combine most effectively with the soft pale blue of the walls. Rare indeed is the double-decker shaving stand which is on a chest of drawers. One entire side of the room is a cedar-lined, combined closet and dressing room, with rods behind sliding doors. Convenience is attained through the use of numerous drawers, hat compartments and shoe shelves.

The room occupied by the young son of the family is furnished with heirlooms. The two-hundred-year-old four-poster bed still retains the knobs which were formerly used for suspended ropes in lieu of springs. The paneled head board is of bird's-eye maple combined with curly maple. An old chest of bird's-eye maple has glass knobs and the maple knee-hole desk has brass handles. Striped draperies of heavy woven material emphasize the colors of the blue and yellow hand-tufted rug and the blue of the bedspread. Narrow built-in bookshelves are on either side of the door.

The hospitable guest room is a combination of modern and old. Twin beds of bone white, chest and chairs of old white, bed table and dressing table of mahogany inlaid with satinwood delight the most fastidious of guests. The color scheme here follows the rose and blue of the Chinese Oriental rug: rose damask draperies, hung under rose cornices; gold taffeta bedspreads and two Chelsea lamps in rose, blue and gold.

The novel Airway shade is utilized in baths and dressing rooms. This shade is made similarly to Venetian blinds but is constructed on rollers.

Adequate wall spaces give the entire home a feeling of spaciousness, while a modern air-cooling system, adapted to the needs of the climate, makes living in the tropics the acme of comfort. Reminiscent of old New Orleans, this charming home finds a perfect setting in tropical Miami amid palm trees and flowers.





RARE antiques furnish the dining room, which opens out through French doors onto the breakfast porch. The Duncan Phyfe table and chairs, the Sheraton sideboard and the old corner cupboard with its fine collection of Royal Worcester and Royal Bavarian china are set against pale peach walls.

THE sun porch, framed by lacy iron trellises and set amid palms and banyan trees, is furnished in bamboo. The upholstery is hand-blocked linen.

LIBRARY



Fencing The Home Frontiers

By L. W. Peat

PRIDE of ownership is self evident in this rustic cedar picket fence at Washington, D. C. It is set here on a painted brick foundation with brick supports placed at intervals. Where the wall ends the pickets are set like an open fan. Anchor Post Fence Co.

WHEN the fence was at last put into place, Celia persisted in calling it our Maginot line, for it kept us free from intrusion. And, although it took us long enough to have that fence designed and erected to our entire satisfaction, it became truly a defense of our home frontiers, in that it surrounded the suburban property in the midst of which was set our new, gray-stone residence.

It took Celia and me exactly one hour to decide upon a house that we wanted as a permanent home; where the youngsters could grow up, and about which they could cherish memories. The residence was just within the city limits. It was on a corner, five acres of lawn and garden. There were two apple trees over by the garage, a gnarled old lilac, a few elms and two catalpas which were a glory and a nuisance, a glory in bloom and a nuisance when the blossoms dropped. The school was five minutes away; the church ten minutes the other way and the country club was practically around the corner. There was the beginning of a kitchen garden, a rock garden and a goldfish pool. Even the price was right.

"We'll buy it," I said to the agent, just like that. So, it took sixty minutes at most to purchase a home, but ten months before we decided upon the fencing.

"There's something about this place," said Celia in her cryptic fashion the month after we moved in. "It lacks something; I don't know what it is, but something's wrong."

"There is a lack somewhere," I agreed, "I don't know what it is either."

"I know what it lacks," said Celia. "We need a fence. Just look at that corner near the road—school children."

"School children?" I echoed. Celia's phrases seem irrelevant at times.

"Yes, school children. They take a short cut across the corner. They run over the snow, and our lawn is under the snow; there is a path worn hard enough to become a slide. This morning five kids hauled a sled right over the spot where I mean to have a rose bed; the butcher's boy rides his bicycle over the grass to the next house, the postman cuts around at the back of the garage. Tinkums (he's the youngest) wandered to the roadway this morning. I want to feel safe when I leave him





outside alone, to play."

Nevertheless it took us nearly a year to choose our fencing.

Early in the game Celia became sententious about it, or else she was quoting from catalogues.

"When you buy a fence you are buying more than something to mark off a property line. You buy privacy for yourself and family. A fence keeps your own dog in and other dogs out. A fence keeps the children from rushing heedlessly into the midst of passing traffic. It keeps trespassers off and undesirables at a distance. A fence is a frame, a setting for property, a background to planting."

Celia went on and on.

"It takes a good fence man to build the right fence for a definite purpose. Fencing is an art. Artists design the wood pickets, the railposts, the field fences, the poultry netting, the non-climbable, utility, colonial, rustic and ornamental fencing. One considers materials and guarantees for wear. A fence must stand out in all weathers. You may need it as a windbreak across a drafty lawn corner; you want it strong enough to stand up against drifting snow, a solid obstacle which will prevent sand burying your hardwon lawn, if you are located in a dune country."

Summer arrived and we had no fencing up. Vacation time came and we went touring by car. We forgot to look at the landscape; we passed mountain gorges and ignored waterfalls, we barely glanced at rivers and we slighted one of the rare covered bridges across the Ohio, only to stop the car and remain entranced before a five-barred English hurdle fence that seemed to stretch for miles.

"That needs horses behind it," said Celia. "And five hundred acres instead of five," I added. But it was a nice fencing, quaint and decorative. An old-world fence, easily moved to different locations at need. It was really a succession of five-barred gates. This fencing may be obtained with lower rails spaced more closely together so smaller animals, and children, cannot climb through.

Over the state line into Indiana at Evansville we came on the post and rail fences. These were attractive and practical as a road boundary. "Reminds me of Lincoln," said Celia, "Lincoln the rail-splitter." The rail posts were black at the bottoms where they disappeared into the ground, from treatment against the ravages of termites and rot. Remember that, if you get a wood fencing for your home.

"We'd better have wire," I said. But







ABOVE and at the right are illustrations of the French type of picket fence, made in France from seasoned chestnut timber. The pickets are woven closely together with heavy copper wires producing an enclosure that lasts for years without paint or repairs. There are two types: the close-set and one in which the pickets are set one-quarter of an inch apart. Rusticraft Fence Co.



THIS post and rail fence, four feet high and provided with hurdle and gate is made of hand-hewn West Virginia chestnut. The section of the post entering the ground is treated with special wood preservative. Rusticraft Fence Co.—At the right is shown an attractive iron fence, flanking a stairway and terrace, called a treillage or veranda installation. It is strengthened by iron handrails and held together at the bottom by iron supports. The Stewart Iron Works Co.



A TYPICAL old-time fence for enclosing a country place is the rail and post type shown at the extreme left. The gate is nothing more than a section of the fence with the rails set in so loosely that they can be slipped out at one end and dropped to the ground. This economical and durable fence, especially suited for a livestock enclosure, is usually made of hand-split chestnut timber. Dubois Fence Co.—This type of wire fence with iron posts and gate set in iron frame is excellent for keeping marauders out and for protecting the garden. Flanked by a hedge it becomes a picturesque feature of the garden. Page Fence Co.—The pickets of this rustic fence, of Michigan cedar, are rounded, thus giving the same appearance on both sides. It is the "spaced courtesy" style. Anchor Post Fence Co.

A STRONG type of enclosure made of steel wire heavily coated with zinc. The posts are set in concrete bases and the rails are fitted with ornamental tops of malleable iron. Cyclone Fence Co.



outside of Indianapolis up where the Governor has his residence, we saw a house with an imported French picket fence. "Make a note of that one," I said, but Celia was already out of the car and making her way to ask the house owner what the type of his fence was called.

"Cleft picket," he answered. This type of fencing is made from chestnut saplings. The "cleft" means that there is a space of a quarter inch left between the saplings as they are joined together. This space allows sun and air to pass through, and yet it takes nothing from the privacy. Such a fence makes a perfect background for plants and evergreens, a herbaceous border with hollyhock and delphinium for the higher growth levels, and gains by the weathered light brown of the chestnut wood. The entirely closed French picket has an added attractiveness.

Up along Route 60 we came on a four-rail and post fence. "Made of hand-split chestnut timber," said the farmer, "put up some twenty years ago and has really become a part of the landscape." I liked it, but it was not meant for five acres of suburban real estate.

Outside of Mishawaka, which is the twin-city of South Bend, Indiana, we found a French picket fence. This was hand-woven from chestnut saplings and is imported. It seemed ideal for its purpose. That highway was busy and the fence was a barrier to all motorists. They could not see over it, or under it, or through it; it even kept the glare of headlights from the window panes. The laundry yard, the play yard and the service entrances were cleverly concealed. The neighboring vacant lot, which could easily have been a constant eyesore, was completely veiled.



We kept no detailed diary of the fences which we saw. I think, though, it was in Michigan in the Waterford Hills region that the iron picket fence took our attention for it followed so exactly the contours of a rolling estate. And it was just outside of Detroit that I saw a chain-link fence with ornamental gates. There was a double gate to the driveway and a duplicate in single walk-width for the pedestrians approaching the house, a combination that was most satisfying.

It was in Yonkers, New York, that we came upon a four-foot high, clean-limbed, smooth-bordered wire fencing that harmon-

(Continued on page 37)



KIRSTEN FLAGSTAD looking out over the parapet of her much beloved home in Oslo. Masses of flowers are seen everywhere, decorating the inside of the house and filling the garden.

Dr. Otto Schneider

Flagstad at Home

By MARY FANTON ROBERTS

Dr. Otto Schneider



GENIUS is a dramatic thing—just as is a Damascus sword or a morning when "the dawn comes up like thunder" or a plane starting off at twilight to conquer distance—something, for the moment, of unequaled beauty. It has been characterized as an "intelligent persistence" but that leaves one very cold, even a little annoyed. It is like describing perfume by a formula in chemistry. Genius seeks its own home—not loitering in the halls of science or in the auditoriums of political meetings. It is something else.

A gracious woman is knitting by her fireside in a home of her own planning when the wings of genius brush by her spirit. Not so many years later—years of hard work, of intensive study—this woman is called from Bayreuth, where she has been singing Sieglinde, and is signed by Gatti-Casazza and Bodansky as the Metropolitan's leading Wagnerian soprano.

I have noticed, in the past, that genius rarely seeks a cluttered personality. It wants elbow room. If a woman is directing a fashion shop or helping to elect a president, she needs ability, a ready

A DETAIL of the Norwegian home of Mr. and Mrs. Henry Johansen (Kirsten Flagstad). The garden is enclosed by a wrought-iron fence with concrete posts. Back of the fence are tall shrubs and trees, so that the utmost intimacy of family life is preserved.



Dr. Otto Schneider

STAIRWAY in the home of Madam Flagstad showing her great love of comfort and her devotion to her friends and their pictures. There are rich hangings, and fine old Oriental rugs on the parquet floors.

A BACK view of this delightful Norwegian home, with a lily pool set in the turf and vines growing over the house. The stair rail, like the fence, is of wrought iron.

mind and a pleasant personality, but genius is not necessarily attracted to her.

A woman of character, of imagination, but with simple interests in life, who loves her home, her children, her adoring husband and is content—this is a fertile field for genius. It is also a description of Kirsten Flagstad, who has developed into the greatest Wagnerian soprano of modern times—a great actress and a great singer.

If you have followed Flagstad's career, here and in Sweden, you will know that when she is singing Isolde or Sieglinde or Eva she does not attempt to "portray" these women. She *is* each personality; she lives within their character. She is Isolde, who, when she can no longer carry the weight of her love alone, sends for Tristan to die with her. She is Sieglinde who gives the sleeping potion to Hunding in an old drinking horn, then returns to the arms of Siegmund to sing a thrilling duet and wander forth with him on a lovely spring morning without benefit of the clergy, a suitcase or a bank account. As Elsa, she betrays the secret of the Silver Knight and then dies of grief, whether because she realizes her own perfidity or whether because her lover has sailed away in the swan boat, no one knows. She is never just the great Flagstad thrilling her audience; she is living far away in legendary days, where valor and love and beauty held sway. She sings Wagner as he wrote the music: through the power of imagination. I remember the great Bodansky once said to me: "I do not try to bring the singers to the orchestra. I take the music to the singers. In my mind I am on the stage with them every minute." It was as though he undertook to interpret the music and the drama of the operas as Wagner must have intended, and as Flagstad so completely realizes.

Speaking of Flagstad's simplicity, it is interesting to know that she does not travel with a maid, that she does her own packing, that if she needs any help in quick changing backstage she relies upon the wardrobe mistress. In only one way does she depart from those early days when she sang small parts in light opera, and that is after the performance when she always treats herself to one-half bottle of the finest vintage champagne, which rests her spirit and vitalizes her body. When she is away in the summer at her country place in Kristiansand on the North Sea she swims and walks, plays billiards on gloomy days, sews a very little because she does not really like it, and superintends her housekeeping.

If you know Flagstad well she will tell you that she longs for the time when she can return to Oslo and settle back to the old homelife, watching the education of her children, and in the early evening singing to her husband who always asks for a "real Flagstad concert." After three minutes he goes to sleep but insists that he has heard the music and knows just what she is singing! This she understands, and repeats the programs ad infinitum.

When one thinks of Flagstad's swift success in America, it is well to remember that she belongs to a musical family. Her father was a conductor in Oslo; her mother was a pianist and coach of singers and chorus groups; her brother, Ole, is a conductor of an orchestra; and Lasse, a concert pianist; while her sister,





Dr. Otto Schneider

Karen Marie, like herself, is a singer. Kirsten's mother had intended to make her daughter a doctor but Kirsten did not agree, as all she cared for was music. At the age of five she worked at the piano with the assiduity of a grown-up. Her beginning as a singer was largely accidental. At the age of ten, on her own volition, she began to study the role of Elsa in *Lohengrin*. She memorized it entirely and the next role to which she helped herself was Aida. When still very little, she sang at her confirmation party to a few of her mother's friends, one of whom said she was ruining a good voice and offered to teach her. When she was eighteen, her mother heard that the conductor of the Oslo opera was disappointed with his casting of the role of Nuri in d'Albert's opera *Tiefland*. On the way home she bought a score of the opera and gave it to Kirsten, telling her that if she learned it in two days she could try for the role. She did, and was accepted. Two months later she made her debut. Later she went to Stockholm to study dancing and plastics. She has since kept a record of all her performances, written in Norwegian in a little notebook. She has altogether sung sixty-eight (*Continued on page 38*)

A LARGE room in the house is devoted to the big billiard table, where Madam Flagstad and her husband play an extremely good game. It is, in fact, their favorite indoor sport.





DELIGHTFUL conversations are held in the summer twilight in the outdoor living room, above, where the family gathers for coffee.

Dr. Otto Schneider



ONE of Madam Flagstad's most cherished possessions is an old Norwegian cabinet, carved and painted after the fashion of its period. In this cabinet she keeps the records of the various parts she has sung. There is also room for manuscripts and photographs.

THE bedroom shown has portraits of Madam Flagstad and her friends on the walls. There is a comfortable couch and armchairs by a reading table. An allover carpet covers the floor, and the colors throughout are young and gay.

PUBLIC



THIS Chinese porcelain ewer of the Wan-li period is a magnificent object, standing no less than eleven inches and a quarter in height. The silver foot mount shows the same stamped ornament as on the bowl; the bands, also of silver have the usual caryatid figures, masks and fruit, while the cover is repoussé with similar designs and surmounted by three small dolphins

Silver From England's Golden Age

By W. W. Watts, F.S.A.

THE sixteenth century, which included within its limits almost the whole of the reigns of the Tudor Monarchs, was in every respect a very remarkable period. Whether regarded from the point of view of general prosperity or in the more definite matters of commerce, literature and the arts, it was a golden age which reached its zenith in the great days of Elizabeth. The craft of the silversmith, with which we are concerned, had always been among the foremost artistic activities in England. The medieval worker had found his hands full either in the production of treasures for the Church or the provision of fine vessels for wealthy patrons. The Reformation shut off the former outlet for his energies, but the widespread use of the precious metal prevented him from becoming idle. As in the days of Solomon, silver was "nothing accounted of": Mexico and Peru had yielded the wealth of their rich mines to their Spanish conquerors; silver poured into Europe in such vast quantities that English taverns and inns served their customers in vessels of silver, and the wealthier folk found pottery and porcelain from the Near and Far East



SILVER-GILT steeple cup and cover. London hallmark for 1619.



SILVER-GILT salt cellar. London hallmark for 1599.



SILVER-GILT salt cellar. London date 1583.



SILVER-GILT salt cellar. London hallmark for 1600.

Further, the Gothic period had come to an end, and the Renaissance had brought into prominence the study of antiquity whether in literature, sculpture, architecture or the industrial arts. We may regret the passing of the medieval spirit, and we may deplore the disappearance of many fine pieces of silversmiths' work which were considered out of fashion and had to be remade in accordance with the newly introduced style, but of artistic energy and inventiveness there was certainly no lack, and so long as there were patrons to be satisfied the silversmith responded to their wishes with an ingenuity of design and a power of technique which have never been surpassed. One of the sights of London was the great street of Chepe, now called Cheapside, where the goldsmiths had to reside and exhibit their wares. Italy in her great cities could not rival such magnificence of silver as was there displayed. This street of the goldsmiths surpassed all others in the City of London and its fame reached out to the Orient as well as Europe.

Another fact to be remembered in the study of silver of this period was the presence in London of large numbers of foreigners, especially Germans and Flemings. The Hanseatic League had its quarters at the Steelyard for the transaction of business. The younger Hans Holbein had been welcomed at the court of Henry VIII, and no doubt encouraged his countrymen to come to England. Many must have been goldsmiths, as we find a German writer a few years after Elizabeth's death stating, "Nor is it long since . . . the goldsmiths in London were nearly all Germans." There is meaning in his expression "Not long since," as shortly before her death Elizabeth had taken measures to prevent any further influx from Germany.

One other feature remains to be noticed. The great schools of design at Nuremberg, Augsburg and elsewhere, were in full swing; their books of engraved ornament were freely circulated in all the countries of western Europe, and were extensively used in England, where they formed the basis of much of the work of the English craftsman, though he was seldom guilty of merely copying their designs.

Having thus to some extent realized the atmosphere *(Continued on page 40)*



A RARE and beautiful crystal cup with cover, rising on silver-gilt mounts, carries the London hallmark of 1554.



A CRYSTAL ewer with silver-gilt mounts and cover has a finely modeled snake with twisted tail for a handle.



THE Kitchen Maid Corporation believes in color for modern kitchens. On all cabinets they use a Sherwin Williams enamel which comes in twelve different colors. Convenient compartmnts are in the bin underneath. The doors of the cabinets are 2-gauge metal; counters, termper-prest linoleum, chromium plated. Sanitas, off-white covers walls and ceilings.



GOING MODERN IN THE KITCHEN

By Helen Sprackling

SAY what you will about the recent World's Fair, a great many things stand to its credit. For one thing it made the world conscious of kitchens. It made it self-conscious about dingy, backward kitchens, practically aware of new and modern ones. The kitchen, for instance, was the most popular room in every one of the fifteen demonstration houses in the Town of Tomorrow. It was a joyous revelation alike to a lady-of-leisure and maid-of-all-work.

There is no room in the house to which modern functional design has made so great a contribution to happiness and human welfare. It reveals efficiency in the finest sense of the word. The modern kitchen admits that good servants are growing scarcer every day and that those who remain demand less drudgery. It recognizes the fact that though a great many women must still do their own housework their outside interests are greater than ever before. It considers itself the business center of the home and understands perfectly that whether she is mistress or maid no woman loves a backache.

To achieve this modern kitchen one must start with a plan. It is by no means merely a matter of installing the latest equipment. It is much more funda





WALL-TEX, a washable Columbus Coated fabric material, covers both these walls. The base of this material is a fabric sheeting which gives it lifetime value. It comes in a wide range of pleasant solid colors, and also patterned motifs.

THE countertops flanking the double compartment porcelain sink in the picture below are of marbleized blue linoleum. In the close-up at the right is a cooking and serving area, part of a U-shaped kitchen arrangement. Note the sliding sugar and flour bins in the upper cabinet. St. Charles Leader Line Cabinets.





mental than that. A modern kitchen is an intellectual achievement. Whether you are building a new or remodeling an old one, the real work is done on paper first. Also, a kitchen is an individual matter. The architecture of the house, the size and shape of the room impose their limitations. So do the needs of the family. In a city apartment where space is at a premium and supplies from the outside easily available, in a home where a great deal of entertaining is done outside, a small kitchen may be adequate. A large family, hospitably minded, perhaps living in the country at a distance from supplies, will need a kitchen with plenty of working surfaces and much food storage space.

Here, too, are some of the other things that you must consider in making your plan. The functional area of a kitchen must allow you to work easily without taking too many steps. Efficient use definitely establishes the arrangement of all equipment. The logical sequence of food supplies, for instance, when they come in at the service entrance is from refrigerator-to-sink-to-stove. Equipment is set in relation to the natural sequence of activity in food preparation: cooking, serving and washing up. As another example, in washing dishes from right to left, which is the normal procedure for a right handed person, the china and glass should find themselves in easy proximity to the final storage shelves. Finally around each so-called work center must be space for the tools, utensils and supplies which are of important local use.

Non-working areas should be set apart from working centers. In other words, breakfast nooks, planning desks, laundry units, general supply closets, if they are to be included in the kitchen plan must be grouped by themselves. To allow them to interrupt or interfere between any two working centers means three or four extra steps involved. This may not seem very much, but multiply it by the hundreds of times one goes about the kitchen and the result is thousands of wasted steps per week, per month.

Look out, too, for windows and doors. In remodeling, particularly, they can upset the best-laid plans. The fewer breaks you have, the more flexible is your working space. The unbroken



IN both these pictures the linoleum counter tops have continuous back splashers of the same material. The U-shaped arrangement of Coppes cabinets of Napanee utilizes both upper corner cupboards and corner base units, affording a maximum amount of storage space, and relating the work area to the refrigerator on one side and the stove on the other.



continuous work surface, refrigerator-to-food-serving area is what you are striving for. To get it you will find that kitchens finally resolve themselves into four types: The U-shaped kitchen with the sink arranged at the bottom of the U. This is the most desirable, but the L-shape is practically as good. Then comes the narrow two-wall type with equipment arranged along parallel walls with just a step across from one center to another; and lastly the straight line type with equipment arranged along one wall only. About this time you begin to see that while planning a modern kitchen may be a delightful indoor sport it is no job for an amateur. Wisely, you are of course going to consult your architect.

Once the kitchen is shaped on paper, cabinets are your next consideration. Well-designed ones come in both steel and wood. Their respective values are entirely personal, depending on you; what you want in appearance and what you are prepared to pay. The wood cabinets may be finished in color—your own choice—or in the natural wood with surface stained or waxed. You can carry out a color scheme as exciting as the one in your living room. Or approximate the French Provincial or the Early American in your modern stride. The gleaming cleanliness of white metal cabinets is obvious. Set them against a background of color—blue as an instance—and they become decorative as well.

You choose cabinets by the section or unit and install number and kind according to the demands of your kitchen plan. Any good cabinet manufacturer is glad to work with you and your architect. There are, however, certain things you should remember in making your selection. Down-to-the-floor cabinets should be recessed at the base. This is toe room and allows the worker to stand closer to the cabinet and to his work.

Cabinet space that is much broken up makes the storage of large articles difficult. On the other hand if shelves are all far apart and the drawers are all deep much valuable space is wasted. See that you have a happy compromise between the two. Consider, too, cabinets with accessory equipment such as sugar and flour bins, tray storage, a refuse container attached to the inside of a door (the cover of the container lifting automatically when the door is opened), enclosed towel racks. There are a legion of


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ABOVE—A kitchen designed by the Armstrong Cork Co. The floor is covered with their Marbelle linoleum in evergreen with inlaid stripping as a further decorative feature. It extends through pantry, laundry and closets. The wainscoting is plain ocean-green, the walls and ceiling ivory Monowall. It is finished with extruded white alloy channels. At the right, Armstrong's black Monowall forms the wainscoting, with white unscored Monowall covering the upper walls are finished with a black Crown molding at the ceiling. Chromium molding outlines curves and edges of the arches.





CONGOLEUM Nairn proves that a kitchen can be decoratively exciting if you use a light tan marbleized linoleum on the floor and border it in wine red with a narrow inset stripe of tan. Wine red also defines the breakfast group. The inset linoleum tiles are red roosters on a white surface. The Coppes cabinets are finished in Delft blue, while chairs and draperies are in gold. Below: Blue and chartreuse is the scheme also designed by Congoleum Nairn. The floor is covered with a deep blue marbleized linoleum, the walls with a lighter weight chartreuse linoleum. The cabinets are painted to match. The seats of the breakfast nook are covered with white washable Permatex.



other helpful accessory ideas, all of them well thought out, minor conveniences which do much to make one's working hours pleasant. By now you are beginning to realize that in more than one way the modern kitchen is undoubtedly your solution to the servant problem.

For work without fatigue, the counters must be at a height that will permit the work to be done without bending or stooping. One should never have to stoop over a sink to reach the bottom of it.

In the illustrations note the generous space between the counter of the lower cabinet and the lower edge of the upper or wall cabinet. This is not haphazard placement. Sixteen to eighteen inches between is necessary to work freely, but cabinets placed too high mean that above easy reaching distance all shelf space is just so much dead storage. A little of this is good but too much is a waste. Most upper cabinets are only half the projection from the wall of the lower cabinet. This is a good feature for free working space.

If there is room in the kitchen, consider a cabinet or working surface where one may sit while doing many of the necessary kitchen tasks. It is surprising how many things can be done sitting down if there is a place for it. A planning desk in the kitchen is also an excellent idea.

You will have to decide on counter materials. Stainless steel, monel metal, linoleum, hard-pressed composition materials are featured surfaces which cannot be injured by hot utensils and require no more than a damp cloth to keep them clean. Crevices where units meet should be covered with narrow metal strips.

The modern stove, gas or electric, is so designed today that when flanked by cabinets on either side it becomes a part of the unbroken line of equipment. Wall cabinets in special units to fit around and over the electric refrigerator are also a part of this modern kitchen scheme.

A recognition of the importance of adequate lighting is one of the outstanding features of a modern kitchen. Window space, always at a premium even in a large kitchen, must be aided by light-reflecting surfaces to help diffuse daylight. Electricity must be generously adjusted to illuminate every nook and cranny. Since the sink needs good lighting and gets a large proportion of the kitchen work centered about it, it seems wisest to give it the benefit of window lighting as well as a special local lighting fixture. For that matter, every working center ideally should be lighted with a special auxiliary fixture. You will find that electric ranges are now provided with a lighting fixture that illuminates the range top and that in addition even the oven is provided with an interior lighting arrangement. When you select your kitchen cabinets you will find them offered to you with interior lighting fixtures which are turned on and off by the opening and closing of the doors. Of course there should be, in addition to all this, general illumination provided by a single diffusing glass-enclosed fixture in the center of the ceiling, containing a lamp bulb of at least 100 watts for a small kitchen and from 150 to 200 for a large kitchen.

Since electricity in itself is such a vital factor in the modern scheme, there should also be a generous supply of convenient outlets for special electrical appliances: an outlet should be installed in the wall just above the work surfaces at such intervals that any portable appliance may be used at any spot desired. Convenience outlets arranged at 6-inch intervals in a narrow strip similar to molding can be built into or applied to wall surfaces above the counters if you prefer to have them that way.

Floors and walls—kitchen backgrounds—are equally an important part of this modern kitchen's functional beauty. Walls can be finished with paint, a linoleum-like fabric, glass, tiles or a coated fabric material which combines smart appearance with extraordinary durability. And washability, we add, for this is of first importance. By combining any two materials or using the same material throughout in two colors, color may be made a part of the kitchen decorative scheme in a most effective manner. Joinings may be covered with chromium moldings, which add a decorative touch while serving a practical purpose.

Offset the last vestige of drudgery and monotony in the kitchen with a floor that is not only easy to clean, resilient to walk upon but also attractive and colorful in appearance. It would be hard to find a better floor material than linoleum with its sound absorbing resilience, its practical yet easily maintained beauty. Be sure that where the floor joins the walls you use the cove base of the same material. It is a modern structural feature which combines easy cleaning virtures with modern ideas of sanitation. It is a final and characteristic detail in this whole scheme of modern kitchenizing which combines color and efficiency, which dramatizes the sharp contrast between the old order of drab, labor-burdened kitchen and the enlightened joyous labor-saving devices of the new.



WHEN YOU BUILD YOUR HOME—THE SITE

(Continued from page 8)

that you will get a wet cellar unless it is very expensively waterproofed, it would be well to think about leaving it out. There is no part of the house today that cannot be better left above ground than those rooms ordinarily placed in the cellar. Certainly work is pleasanter in an above-ground laundry. Storage space can also be provided fairly cheaply above ground, and much of today's heating equipment will fit into an oversize closet. Hence if your proposed site would present serious drainage problems, or if it is so rocky that it would require extensive —and expensive—blasting, it is definitely worth thinking about omitting the basement. There is a widely held myth to the effect that if a cellar is omitted, the ground floor is cold. This is not true if it is properly insulated; a basementless house can be quite as comfortable as any other kind. If, on the other hand, you must have a cellar and site conditions are not favorable, the cellar walls must be thoroughly protected with membrane waterproofing, and drains should be provided to let water run away from the foundations. The various chemical preparations mixed with concrete which are supposed to make it waterproof are frequently very effective, but they do not afford the degree of protection given by the membrane type. The final consideration in the question of cellar versus no cellar is the character of the soil. If your house is to be built in rock-free soil, it is often cheaper to excavate a basement than to provide an equal amount of space above the ground. The reason for this is that one must excavate to three or four feet for foundations anyway in most parts of the country, and the removal of a few more feet of light soil is a small and inexpensive operation.

EDITOR'S NOTE: — "When You Build Your Home" is a series of twelve articles which will run consecutively in ARTS & DECORATIONS. The first, appearing in February, is on the Site followed by March—How to Read Blue Prints; April—Roofs; May — Windows and Doors;—June—Structure; July—Exterior Treatments; August—Insulation and Heating; September — Equipment; October — Planning Interiors; November—Interior Finishes; December—Lighting; January—Landscaping.

The purpose of this series of articles is to enable anyone wishing to build a satisfactory and permanent home to do so with some sense of security. Every phase of house building will be treated separately and with illustrations and complete and authorative letter press. ARTS & DECORATIONS suggests that you keep this series complete, from month to month, in a folder so that if you are building you can benefit by it or if you are going to build in the future you will have material on hand that would take months to collect. As we have no separate copies of this series it would be wise to select this series from current issues.

UNDER COVER

by MARTIN KAMIN

The Encyclopedia of Furniture. Compiled by Joseph Aronson. 1,000 illustrations. 202 pages. New York: The Crown Publishers.

This new encyclopedia of furniture is as enormous a compilation of material about the subject in all its aspects as has ever been gathered between the covers of one volume up to the present time. It not only covers completely anything relating to the style, design and construction of furniture, but it also tells us about antiques and reproductions. It gives thumb-nail biographies of designers and cabinet makers. And it gives interesting glimpses of furniture through its various periods; Colonial, French Provincial, and Modern, etc.

Through the 1,115 photographs and its many line cuts, this book places at your disposal a thorough-going guide to furniture from the earliest times to the present. There are, accompanying each article, key numbers which enable you to find with a minimum of trouble the picture which will help to clarify or explain the more difficult and unusual points. Of course, in any work of such scope the question of what should and what should not be included boils down to a matter of opinion. But in this reviewer's opinion the present work covers all phases as completely as one could wish. The basic framework is satisfactory.



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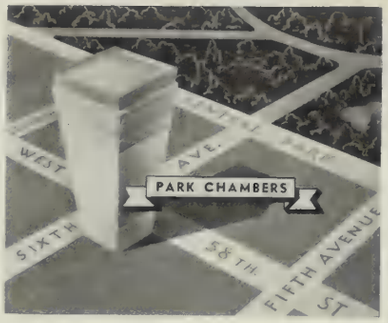
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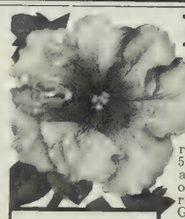
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16 MOST FAVORED ANNUALS

(Continued from page 17)

for bouquets, especially under artificial light.

Cosmos is an annual that prefers rather poor soil. It is invaluable for filling in the back of the garden, as it attains a greater height than most annuals.

Probably one of the best plants for cut flowers is that of the *Sweet Pea.* The delicious odor and exquisite delicacy of the blossoms make sweet peas worth the extra effort they require. Sweet peas are more particular about soil, requiring a rich, deeply worked loam that will retain its moisture.

Antirrhinum, or snapdragon, as it is most commonly called, is another of the satisfactory annuals. Both tall-growing and shrubby species, as well as dwarf varieties, are available.

Annual Poppies, with their clear glowing colors are among the favorites. They are easy to grow and very showy in the garden.

The lovely golden *Calendula* is another one of the annuals which is a favorite in summer gardens. It is very easy to grow and will bravely withstand the scorching days of August because of its tropical ancestry.

Grown in masses, there are few annuals more effective than *Annual Phlox.* It has a wide color range, one of the most interesting being a *café au lait* shade found in few other flowers. It is simple to grow and not too particular about the soil.

Morning Glories fulfill a need in every garden, the need for a rapid-growing screen that will also contribute color. Heavenly Blue is the outstanding favorite, but a red variety, Scarlet O'Hara, which appeared last year, has attained great popularity.

Scabiosa, which by any of its other names sounds sweeter, is frequently called Mourning Bride or Pincushion Flower. It likes a sunny location and makes an excellent cut flower.

No list of annuals is complete without the mention of *Alyssum,* as it is the most indispensable of edging plants. Peter Henderson writes: "It flowers so freely and has such delightful fragrance. Every garden lover knows the white varieties, but whenever the garden color scheme permits, the new Violet Queen is well worth planting."

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FENCING THE HOME FRONTIERS

(Continued from page 25)

ized with the planting behind it. And at Hackensack, New Jersey, we saw our first eight-or-ten-foot, wire-netting fence reinforced by extra strong, square-corner posts. These were solid, yet without bands or fittings to disfigure them. In the same city we saw a square gate frame to a doctor's residence, with the metal electrically welded to prevent sagging. A well-wooded lawn around a home in the same section was enclosed by a wire fencing trimmed with what Celia called "picots." Effective and protective, this was a series of wire ends left across the solid-bar top. The same picot trim on a twelve-foot fence at New Rochelle was put on our memory tablets, until it was superseded by the ultimate protection in a slanting over-rail of three lines of barbed wire which made effective discouragement to the most persistent of trespassers.

An iron ornamental fence with spear heads and ringed border made a graceful appearance for an imposing home on the outskirts of Cincinnati. There was also a home which had a setting of fine old trees and a rich lawn with a rhododendron hedge that merited its fence of plain iron bars, paneled, and curved to the center of square brick pillars at the corners of the property. The bricks repeated the shade of those used in building the house.

Blunt-pointed pickets and panels hung between heavy square posts with dignity, formality and beauty, made a southern home something quite extraordinary in exterior beauty.

We saw a Michigan cedar fencing around a home in a new development near Detroit. That fence lifted the home from the mediocrity of its neighborhood. It aided the next door home also, for the pickets were made round so both sides had the same finished appearance. This style is known by the quaint term of "spaced courtesy." A lattice fence has this same courtesy role.

We found a swinging gate constructed from California redwood, but gates require a separate study from the fencing. Gates must be compatible with the fencing naturally; they must be secure and at the same time easy of manipulation. As a gate needs reinforcement to prevent sagging, its hanging posts and hinges should be purchased with it and wood fencing and wooden gates tempted me.

Eventually we erected our fencing, but an expert made the choice for us, and fencing engineers set it in place. That is really how we found out a few things about fence buying. One cannot merely go into a store and say, "Please let me have a mile of fencing." There is much more to it. If you cannot get an expert representative of a first-class fencing manufacturing company to come and advise you about your fence problem, then choose from an illustrated catalogue. With the order send also a diagram of the property to be fenced.

An expensive fencing may not always be the best for a specific purpose, so do not base your purchase on price alone. And remember that ten feet of fencing require the same care in construction, selection and erection as do ten miles.

Maybe the chain-link fence is what you seek. This fencing is pliable. It will roll up and stretch easily; it repairs without difficulty and leaves no trace.

If you want an enclosure that will last as long as possible, if you desire a fence adequate in appearance today, and keeping the same adequacy five years hence, be sure that your wire fencing is made from virgin, new metal. Secondhand and reconditioned materials cannot be lasting in service.

The kind of steel is another point for determination, and you will find copper steel your best bet. It is a discovery of comparatively recent date that an addition of a small amount of copper produces a steel which is highly resistant to rust. There is a certain type of this chain-link, steel fence which is coated with zinc after weaving. This is the "hot-dip" method, a name which is much easier for the layman to remember than is spelterizing. However the layman grasps the advantage, for to dip after weaving eliminates all danger of the zinc covering cracking as it goes through the weaving machines.

Most wire fencing has a fairly distinct family resemblance. The temptation then to sacrifice unseen quality for the sake of a bargain is self-evident, but money spent thus is money wasted.

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FLAGSTAD AT HOME

(Continued from page 28)

roles; thirty-eight in grand opera and thirty in operetta and comic opera. Included are such mighty parts as Tosca, Micaela in *Carmen,* Marguerite in *Faust,* Mimi in *La Boheme,* Eva in *Die Meistersinger* and endless others.

It was not until 1933-1934 that she sang Sieglinde in Bayreuth. Then followed the Metropolitan. I remember her debut as Sieglinde in *Die Walküre* in 1934 and her first performance as Isolde, when the audience stood and cheered.

Without any advance publicity, these two performances established Flagstad as a great dramatic soprano. She has never sung the Wagnerian roles since without the sign of "Standing room only" and with a cue of standees circling the theatre.

And yet, after as great a triumph as has possibly ever come to any singer in New York, she said to a friend recently: "No one seems to believe me, but I would really rather keep house than sing. That is the truth. Of course, I am very happy over the welcome I have had in this country and I am thrilled with the applause and I know when I am once again at home I shall think back with gratitude to this pleasant time of work. But if I did not believe that one day I should return permanently to my home and my family, I should not be able to enjoy my work as much as I do."

I think she cannot quite get used to our way of living, our kind of food and our time of eating it. "In Norway," she says, all of the offices close at four. Then the people come home to a family dinner and have the entire rest of the day and evening to amuse themselves. We sit around our fireside, talking, sewing or playing games among ourselves. Conversation is an important occupation in Norway. We develop opinions and the power of expressing them. We sharpen our wits against each other. And we come closer to each other and to the problems of life."

Flagstad's house is perhaps the most complete example of her Victorian attitude towards home making. She has comfortable chairs everywhere and lights for reading, photographs of her friends and pictures, too, of some of the more important parts she has sung, and a great Norwegian cabinet filled with records of her many roles. Yet the important thing is the homelike quality of this house, with its bright windows, its open fires and the sense everywhere of peace and comfort. The house is of Norwegian architecture with a rose-tiled roof with trees and flowers all about and a pergola covered with vines where she rests or works or knits in the summer time.

She cultivates her rock garden almost entirely alone and she says that it is the best exercise in the world if you really put your heart into planting and weeding and watering. She gardens as well in one way as she sings in another, and she is as good a housekeeper as she is a soprano, so naturally she gets the utmost out of every phase of her varied life.

Perhaps one reason why she takes her career with a certain amount of ease is her phenomenal memory. She has learned an entire part in forty-eight hours.

Madam Flagstad had a careful training at Bayreuth for her Wagnerian rolls. She found that singing Wagner is different from singing any other music. "No singer with a naturally light voice should attempt the Wagnerian parts," said Madam Flagstad. "They demand power, range and volume of tone."

Although one thinks of Madam Flagstad most of all as Isolde, nine years ago she had never heard a performance of *Tristan and Isolde.*

"I had gone with my husband to Vienna" she relates. "There for the first time I saw a performance of 'Tristan' with a Swedish singer as Isolde. I remember the opera seemed very, very long. After it was over my husband turned to me and said, 'I don't think Isolde would be a suitable role for you.'

"The next year I happened to sing Handel's *Rodelinde* for the first time in Gothenburg. As I came off the stage after the performance, my husband kissed me and said: " 'I think perhaps you could do Isolde.' Shortly afterward I began to study the role."

Although we know Madam Flagstad has a desire to return to Oslo, we cannot but hope, selfishly, that our profound appreciation of her as a singer and as a woman will persuade her to give us for many years her great rendering of the greatest of all operas—Wagner's.

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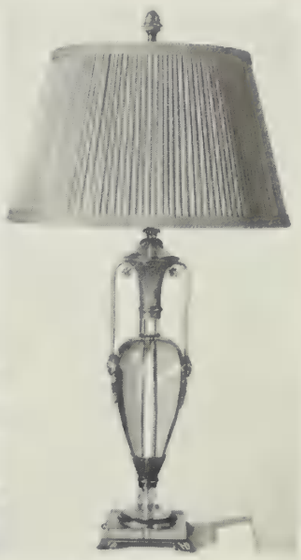


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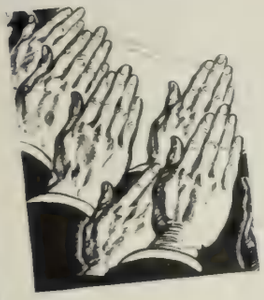
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of the period, we are prepared to find in the silversmiths' work a reflection of the prosperous and exuberant spirit of the times; we cannot fail to notice two prevailing characteristics, a richness of design and decoration combined with amazing manipulative skill. The treasures of English silver of this period reach the highwater mark of artistic excellence, and silversmiths made use of all sorts of exotic materials to achieve new and different effects. Elaborately decorated coconuts for example were much in favor. We find definite mention of them in wills as far back as the middle of the thirteenth century. Crystal and other semi-precious stones such as agate, serpentine, onyx and the like, were very popular in the sixteenth century, both for their natural beauty and also because they were considered to possess certain magical properties, as for example the detection of poison. Through increasing trade with the Far East the fine porcelains of China were finding their way into England; and the silversmiths, ever on the look-out for something new, endeavored to add to their beauty by richly conceived mounts. Of the examples illustrated, the one dating from 1583 is typical of the form in common use during the greater part of Elizabeth's reign. In the last ten years of the sixteenth century there appeared interesting new forms.

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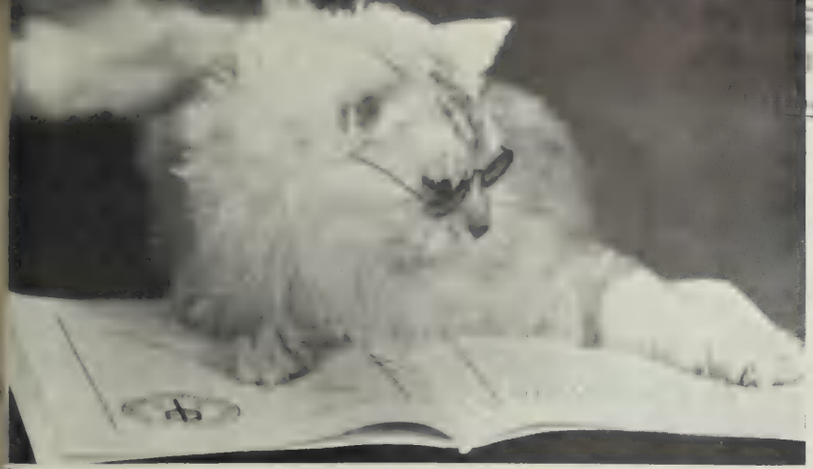
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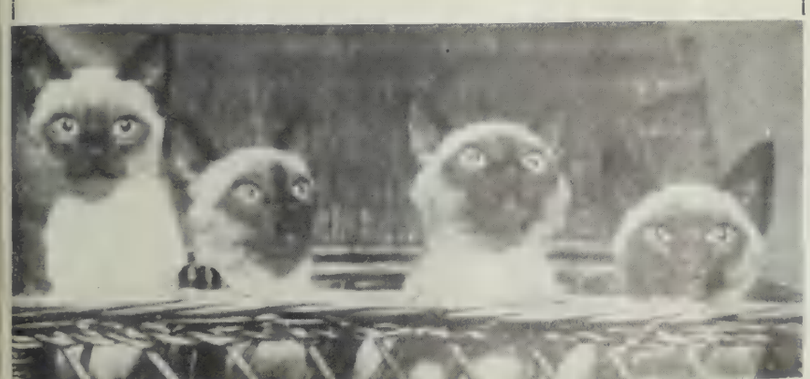
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Photos, Maynard L. Parker

A SPANISH balcony encloses a group of windows in the master bedroom. Pots of blooming plants are attached to the iron hand-rail in true Spanish style; the second Spanish detail is the open brick grille.—The sycamore trees which surround this house have become an integral part of the landscape and the house rests under the shade of the branches, nicely harmonized by the architectural detail.

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ARTS & DECORATION

VOLUME LI MARCH 1940 NUMBER 5

THE drawing room in the California home of Mr. and Mrs. John Cummings is formal Georgian style with an Adam-type, carved white marble mantle. A quiet dignity prevails throughout in the furnishings and in the color scheme with its sage green carpet and chintz of delicate green and rose.—Mrs. Cumming's dressing table is lighted by windows on either side; there are blooming plants on the window ledges and beyond a glimpse of the sycamore trees.





Burton Schutt, Architect

A GRACIOUS MINGLING OF GEORGIAN AND SPANISH

By HERBERT WILLIAMS

CALIFORNIA is foster mother to a variety of architectural styles as numerous as the peoples who have made the westward trek to the Pacific and as varied as her seashore-to-mountain climate. Those whose mental picture of the Golden State includes no more than a palm-lined boulevard, may find this strange. Actually, Californians have a better claim to eclecticism than most, in their diverse geographic background—past and present. They nowadays choose Colonial in its New England sense more often than in its Spanish variety. It is hardly surprising, therefore, to find Georgian popular for its quiet dignity and charm among Californians who appreciate these virtues.

More unusual, perhaps, is the freshness and vitality which the style has gained through transplantation, in this house of Mr. and Mrs. John Cummings. Lifted out of its ordinary formal surroundings—which all too often have the artificial air of having been designed around the house—it has been fitted with loving care into a magnificent setting of huge sycamores. Here it has spread out like a close-cropped plant suddenly allowed to grow as it will, shed some of its stiff symmetry, and blossomed in unexpected places. Thus the slightly dissimilar extensions which grow out of the main mass of the house and hold it to the ground; the broad chimney, boldly placed on the front wall to receive the embrace of the outstretched trunks of twin overhanging trees; the wholly exceptional second-floor balcony, which flanks the chimney at the

corner of the house—features any of which would be enough to make Inigo Jones stir in his grave.

With equal originality and good taste, the architect, Burton A. Schutt, has taken liberties with the traditional Georgian red-brick-and-slate. With an eye on the friendly sycamores and their decorative shadows, he has rendered the exterior in a symphony of greys – putty-colored brick laid in slightly undulating courses and natural cedar shingles which have weathered silver-grey—accented by white trim and shutters. Typical of his attention to detail is the practical and attractive cornice, formed partly of brick laid cornerwise and partly by the moulded lead gutter, which thus became an integral part of the design.

Inside, the delicate dignity of the woodwork and paneling is softened by warm ivory paint with a liberal admixture of raw umber, deepened to French grey in the dining room, as well as by the gay chintzes and cretonnes. The broad entrance-hall stairway leads to another unusual feature —a generous second-floor hallway furnished as a sitting room and opening through a series of glazed doors onto the balcony.

Altogether, the result of this throwing off of a traditional straightjacket too often regarded as inescapable is overwhelmingly for the better. One cannot help but be a little envious of the pioneer spirit when its effects are so obviously beneficial. One can only hope that its locale is not, after all, geographic—that it exists in equal measure on Atlantic, as well as Pacific coastline.

AN intimate charm cuts through the formality of the dining room. The sunshine streams through the chintz-draped windows and an open fire blazes within the English chimney-breast. The table is mahogany and the chairs are of leisurely Georgian style; of course, there are flowers for the centerpiece.

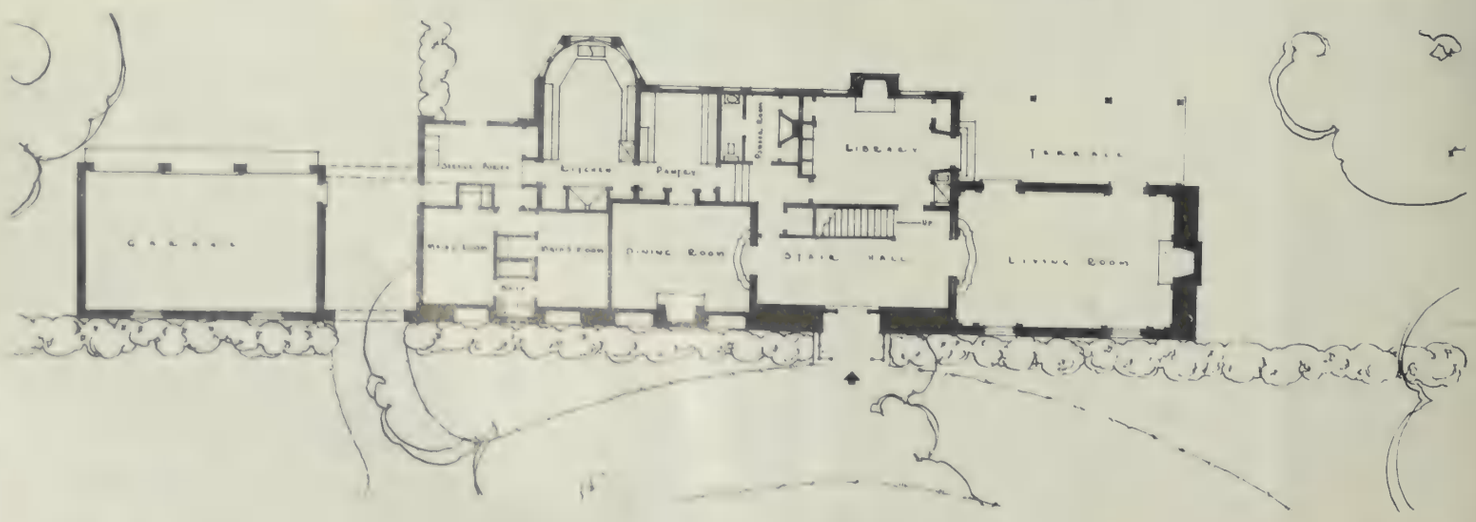


Edwin Willis, Decorator



THE stairway is a straight run of steps with carved balustrade and banister of wood, painted white. Through the doorway is a glimpse of the dining room.

THE garden layout calls for a long low type of architecture, beginning with the living room at the right and ending with the commodious garage at the left. The servants' quarters are kept well to the left, with living room, library and dining room at the right. The landscaping of the place harmonizes with the color and form of the sycamore trees, as does the house to a great extent.





AN exquisite pale yellow mousseline de soie cloth with huge appliquéd daisies forming a scalloped border. This setting is called "Encore" and has sparkling crystal plates and glasses sand-carved in a daisy design. A daisy chain in crystal crescent containers and four yellow candles form the centerpiece.

Courtesy: International Silk Guild

NOVEL TABLES FOR SPRING DINNERS

Tables, styled by Carole Stupell, feature mousseline de soie cloths with specially designed glassware, china and pottery. Appliqué motifs on the cloths range from fruits and flowers to sea spray and feathers, and for the sophisticate there are luxurious silk-satin tablecloths in vibrant colors. Miss Stupell thinks that color has definite psychological value and uses it in spectacular combinations to create gaiety or serenity, alleviate boredom and banish the moment triste.



A WHITE silk-mousseline cloth, appliquéd with clusters of Easter lilies, is the background for "Processional," a bridal table styled by Carole Stupell. High crystal urns have Easter lilies, between which are crystal candlestick holders. Flatware in International Silver "Norse" pattern.

"FLAMINGO" has a tropical flavor with its cloth and napkins of dusty-pink mousseline de soie and its gold-banded Limoges china. Glass hoops, through which a lei of pink carnations are chained, link the two lacquered pink birds.

Cloths Designed and Made by Etaia



TWO pieces of humorous ceramics were shown by Russell Barnett Aitken. One, "The Virgin and the Unicorn", is in brilliant turquoise and white; "Quelques Fleurs", at the left, is a negro boy with a skunk, done in clay and rich glaze.



New Notes In American Ceramics

The recent exhibition of modern ceramics at the Syracuse Museum of Fine Arts proves conclusively that newer pottery in this country is developing a distinct individuality. Many of the decorative pieces are extremely witty, both in form and decoration; while the more practical ones—listed on the industrial art side—are rich in color, simple in outline, and frequently novel in design.



Photos: William H. Allen



ANNIE Laurie Crawford's contribution to the exhibit was a group of Martinique dancers done in brilliant tones. A fifty dollar purchase prize was given by E. I. duPont de Nemours & Company to Karl Drerup and Josef V. Tury for a porcelain vase in gray with figures in rose red. At the extreme left is a figure by Thelma Frazier, "Pegasus on Tracks", a humorous piece finished in brilliant glaze.

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BELOW — Awards of merit went to Glen Lukens, head of the Department of Ceramic Art in the University of Southern California, for a large bowl done in raw yellow alkaline glaze, and to Charles Harder, New York State College of Ceramics, for a tall gray stoneware vase.

A HUNDRED dollar purchase prize was given by the Onondaga Pottery Company to Gertrud and Otto Natzler for a group of five pieces, a fruit bowl and smaller bowl in Pompeian turquoise glaze; vase in Pompeian earth glaze; one in green glossy glaze, and two small ash trays in blue and turquoise sea wave glaze. The pottery throughout is thin and fine; of a quality more characteristic of porcelain.







THIS rich sculptured pottery bowl, at the right, by Dorothea Warren O'Hara is red terra cotta lined with a blue glaze. The decoration is very modern and fresh in feeling and the glaze unusually fine.



A BOWL of tan pottery by Dorothea Warren O'Hara, ornamented with a design of brown deer that encircles the entire bowl, is kept throughout in the American Indian spirit.



Alluring Stairways of Today

Lawrence Bottomley, Architect



THE whirlwind changes that have taken place recently in our social and economical conditions naturally have brought about a change in the conduct of our living and the construction of our homes. The limited scope of our early American existence is a thing of past history, as the great estate too is rapidly becoming, and these two extremes of life made manifest in our architecture—the tiny salt box house and the grand mansion—have gradually telescoped into the new American home: ample-sized and commodious—a type of modern architecture which meets the new demands of modern living. For instance, few houses today are designed with the sweeping double stairways which characterized the colonial plantation architecture and the more classic New England residence;—in one case inherited from the French château and in the other from the Greek temple.

In the present American country home the staircase, though much subdued in scope, nevertheless is notable as it ascends

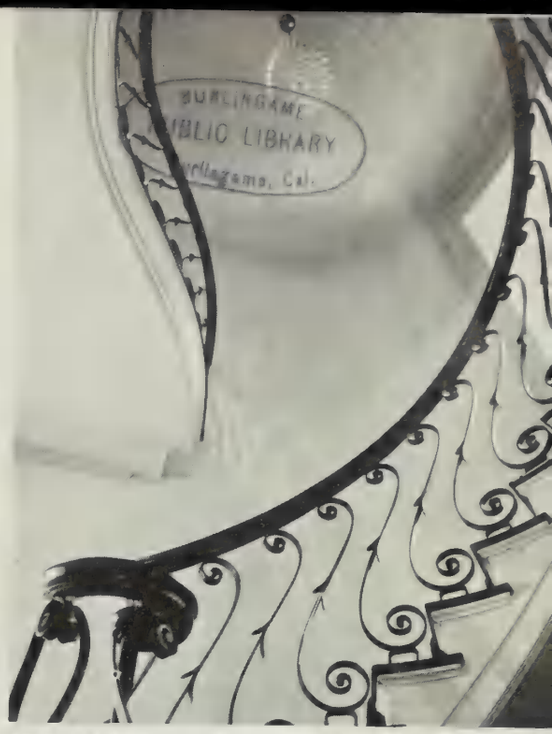
SHOWN above is an almost fantastic photograph of the stair well in the home of Richard W. Gavenhaven in Cleveland, of which a more complete illustration is shown on the opposite page. This is really a classic stairway that has somehow lent itself to surprising photographic swing treatment.

THIS free-hung staircase, with circular newel post, is in the entrance hall of "Lynrose", the home of Herbert H. Shipman at Roslyn, L. I. The curve of the stairs is sweeping and graceful, the treads are wide, and the balustrade is English wrought iron with mahogany handrail. Photo: Mattie Edwards Hewitt.

BELOW—This modern stairway, with a superb sweep, is in the home of Lillian Kolb, Palm Beach, Florida. The delicate balustrade and newel post is of Spanish wrought iron and the handrail of wood. Suspended from the ceiling is a rare Waterford chandelier, which seems perfectly harmonious with the modern trend of the decoration. John L. Volk, architect; Photo: Samuel H. Gottscho. An extremely modern and graceful stairway, shown at the right, is in the home of Mr. and Mrs. Green D. Warren in Atlanta, Georgia. The balustrade is of modern wrought iron with wooden railing and a circular newel post. Photo: Ernest Graham.

THIS staircase at the center, in the home of Richard W. Gavenhaven in Cleveland, Ohio, has carpeted treads, wide and low, finished with a scroll at the outer edge. The balustrade is a succession of turned wooden posts with a wooden handrail—a design especially suited to this type of modern Colonial architecture. Photo: Ernest Graham. Lower right—A more complete view of the free-hung stairway, a detail of which is shown at the top of the page. The curving balustrade is of great beauty and would be suitable to eighteenth-century architecture as well as the simpler modern house. Photo: Ernest Graham.




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in sweeping graceful curves up through the stair well, an unbroken, beautiful line. It is not suited, of course, to the house of less floor space and lower ceiling, which must use a stairway that fits that environment. These floating stairways of our newer architecture are frequently free hung and have an exceedingly graceful design and good proportions, with a balustrade of wood or metal ending in an incurving newel.

Where the ceiling is low enough to permit a straight row of steps, as is frequently desired, the construction makes less demands on the architect and the exchequer. Of course, the amount of space needed for a staircase depends upon the ceiling height and the dimensions of the treads. If the treads are narrow and the risers high, comparatively little space is required but these are more difficult of ascent *(Continued on page 35)*



HERE, at the right, is a modern staircase, free hung and graceful. Designed by Russell T. Pancoast in the true Spanish spirit. The balustrade is of Spanish wrought iron, topped with a mahogany rail and ending with a slender turned newel post. Flower pots, placed at intervals along the balustrade, are filled with flowering plants—all in harmony with the Spanish type of furnishings. Home of Robert Griffin, Miami Beach, Florida. Photo: Samuel H. Gottscho. Below at the left is a spiral stairway in the conservatory of the home of Mr. and Mrs. Green D. Warren having a balustrade and handrail in Spanish wrought iron, with risers and posts painted in a floral design. The Spanish chandelier is antique. Photo: Ernest Graham. Lower right—a home in Estouteville, Virginia, built by the ancestor of the present owner, has two identical stairways, each with mahogany handrails and scroll trimming along the outside of the treads. Courtesy: Lena L. Forsyth.







GRAPES are easy to raise in most sections of the country. Grown on a trellis or arbor they are decorative as well as useful. All photos from J. Horace McFarland.

THE TEN MOST FAVORED SMALL FRUITS

RASPBERRY	13
GRAPE	13
STRAWBERRY	12
BLACKBERRY	12
BOYSENBERRY	9
CURRANT	9
BLUEBERRY	8
GOOSEBERRY	8
DEWBERRY	4
CHERRY	3

The figures represent the number of nurserymen who have chosen them.



STRAWBERRIES are among the most popular and widely grown of all small fruits.

10 MOST FAVORED SMALL FRUITS

Selected by Leading Nurserymen

By L. N. CHRISTIANSEN

ANY average-sized garden should have sufficient space to grow one or several of the small fruits, yet one seldom sees them, even in a moderately large suburban garden. Perhaps the reason may be that most people have a feeling that growing blueberries in the shrub border would be akin to growing cabbage in the perennial border. It is, however, a feeling that is rapidly disappearing among gardeners with imagination. Many of the small fruits are ornamental as well as useful and can be fitted into the landscape plan quite satisfactorily. Last summer the writer saw in a formal garden several rows of raspberry bushes laden with their brilliant red fruit that were quite as lovely in their way as a group of Regal lilies that were blooming nearby. The planting was a little unusual but when our hostess served homemade raspberry jam with hot biscuits for lunch our enthusiasm for growing small fruit in the garden reached fever pitch.

Because of the increased interest in raising small fruits in the home garden we have asked thirteen of the leading nurserymen to list the ten most satisfactory fruits for this purpose. These nurserymen included Allen's Nursery and Seed House in Geneva, Ohio; Bountiful Ridge Nurseries in Princess Anne, Maryland; Burgess Seed and Plant Company in Galesburg, Michigan; L. J. Farmer in Pulaski,





LEFT: Blackberry bushes have beautiful blossoms, luscious fruit, and may serve as a screen.

Above: A hardy favorite easy to grow, the currant makes delicious jelly.

New York; Glen Brothers, Inc. in Rochester, New York; Hicks Nurseries, Inc. in Westbury, Long Island; Stephen Hoyt's Sons Co. in New Canaan, Connecticut; R. M. Kellogg Company in Three Rivers, Michigan; Lovett's Nursery in Little Silver, New Jersey; Outpost Nurseries in Ridgefield, Connecticut; Stark Brothers in Louisiana, Missouri; Stumpp and Walter in New York, New York and A. E. Wohlert in Narberth, Pennsylvania.

The two most popular fruits, selected by all of the nurserymen, were raspberries and grapes, both of which are ornamental as well as useful. Strawberries and blackberries come next with twelve votes each, while Boysenberries and currants were selected by nine of the growers. Blueberries and gooseberries had eight votes apiece, dewberries four and bush cherries three.

The one-crop and the ever-bearing *raspberries* vied for popularity. However, it would seem that the amount of space that can be given to raspberries should determine the type to be planted. If one has a limited amount of space a prolific bearer would be more satisfactory even though only one crop is produced. Latham is the red variety most often recommended by the nurserymen. The Outpost Nurseries pronounces them "heavy-bearing and very hardy" and Glen Brothers assures us they are "absolutely mosaic-free." The black raspberry is a firmer fruit than the red, withstanding the rigors of shipping better and is, therefore, more satisfactory for a commercial crop.

There are few of us who cannot remember a "grape barber" of our childhood and the clean, tart taste of unripe grapes that we simply couldn't wait for to ripen. Nor can we forget the cool leafy retreat that the arbor offered for playing "store" or "house." If there are children in the family by all means have

A NEWCOMER among small fruits, blueberries are delicious anyway you eat them, and the plants are ornamental.



Allen's Nursery and Seed House Geneva, Ohio	Bountiful Ridge Nurseries Princess Anne, Maryland	Burgess Seed and Plant Company Galesburg, Mich.
BLACK RASPBERRY Cumberland	RASPBERRY Red and Black Cap	RASPBERRY Indian Summer
RED RASPBERRY Latham	GRAPE	RASPBERRY Sodus
GRAPE Fredonia	STRAWBERRY	RASPBERRY Latham
STRAWBERRY Premier	BLACKBERRY	GRAPE Seedless Concord
BLACKBERRY Eldorado	BOYSENBERRY	GRAPE Bronx Seedless
BOYSENBERRY	CURRANT	STRAWBERRY Wayzata
CURRANT	BLUEBERRY	BOYSENBERRY
	GOOSEBERRY	BLUEBERRY
	DEWBERRY	BUSH CHERRY
	FIGS	THORNLESS YOUNGBERRY

a grape arbor for them. The pleasure it will afford will compensate a thousand fold for the annual stomach-ache produced by the too early sampling of the fruit. Grapes grown on a trellis are equally ornamental and make a very useful screen. An espalier grape vine is one of the most beautiful and effective landscape features. Stark Brothers write of the grape that "Such varieties as Concord, Mores Early and Worden (black), Delaware and Stark Delicious (reds), Diamond and Niagara (white) are among the best for general home use. Vines live for long years if properly cared for and seldom fail to bear annually."

Certainly there is room for one grape vine even in the tiniest garden.

Of all the small fruits *strawberries* are probably most popular from a gastronomic point of view. However, they have little or no landscape value and unless one can assign a plot exclusively to their culture it is best not to grow them. If there is sufficient land to have a strawberry bed it will be a source of much pleasure. On larger places the everbearing Mastodon, the best ever-bearer according to Lovett's Nursery, may be planted. If the space for strawberries is limited a one-crop bed is better and the Dorsett is a general favorite of this type. Premier is another popular strawberry for home use.

Blackberries should rank high among the favorites for they are one of the most delicious and useful of the small fruits They can be grown along an unsightly fence as a screen, or in a patch. Blackberries are inclined to be disorderly when grown with other shrubby plants



MOSAIC-free raspberry bushes are a boon to the home fruit grower.



GOOSEBERRIES are highly valued for pies and sauce, usually eaten while yet green.

and for this reason are best kept by themselves. However, they are prolific bearers if the season is not too dry and a good crop can be produced in a moderately small amount of space. During the blossoming season the bushes are one of the loveliest of the small fruits. If, however, there is a plentiful supply of wild blackberries nearby it would be wasteful to give space to blackberry bushes.

A little-known berry which has appeared in recent years is the *Boysenberry*. Stark Brothers writes of it: "It has gained considerable popularity recently in some sections. The berries are large and have an individual flavor. It produces rather heavily where it can be grown successfully. It is not hardy in sub-zero temperatures, being grown mostly in California and the South."

There are few small shrubs as decorative as the low-growing *currant,* hanging heavy with its ripening fruit. It is an old favorite that is hardy and easily grown and can be readily fitted into the landscaping. The fruit makes a most delicious jelly, too rarely seen today. Half a dozen plants will supply the average family with jelly. Red Cross and Red Lake are two of the better varieties.

It is only in recent years that one has heard much of cultivated *blueberries.* The plants are ornamental as well as useful and, Glen *(Continued on page 38)*

The Actual Vote by Leading Nurserymen

L. J. Farmer Pulaski, N. Y.	Glen Brothers, Inc. Rochester, N. Y.	Hicks Nurseries, Inc. Westbury, Long Island, N. Y.	Stephen Hoyt's Sons Co. New Canaan, Conn.	R. M. Kellogg Co. Three Rivers, Michigan	Lovett's Nursery, Inc. Little Silver, N. J.	Outpost Nurseries Ridgefield, Conn.	Stark Bros. Nurseries and Orchards Co. Louisiana, Missouri	Stumpp and Walter Co. New York, N. Y.	A. E. Wohlert Narberth, Pa.
BLACK RASPBERRY Plum Farmer	RASPBERRY Latham	RASPBERRY Especially Everbearing	RASPBERRY	RASPBERRY	RASPBERRY Indian Summer	RASPBERRY St. Regis	BLACK RASPBERRY Cumberland Black Pearl Logan	RASPBERRY St. Regis	BLACK RASPBERRY
RED RASPBERRY Latham	RASPBERRY Indian Summer	GRAPE	GRAPE In Variety	GRAPE	RASPBERRY Latham	BLACK RASPBERRY Cumberland	RED RASPBERRY Latham Flaming Giant St. Regis	GRAPE Concord	RED RASPBERRY
PURPLE RASPBERRY Columbian	GRAPE Champagne	STRAWBERRY	STRAWBERRY	STRAWBERRY	RASPBERRY Sodus	RASPBERRY Latham	GRAPE Concord Mores Early Delaware Niagara	GRAPE Niagara	GRAPE
GRAPE Fredonia	STRAWBERRY Premier	CURRANT	BLACKBERRY	BLACKBERRY	RASPBERRY Marcy	GRAPE Concord	STRAWBERRY Mastodon Senator Dunlop Klondike	BLACKBERRY Blowers	STRAWBERRY
GRAPE Portland	BLACKBERRY Blowers	BLUEBERRY	BLUEBERRY	CURRANT	GRAPE Caco	GRAPE Caco	BLACKBERRY	BOYSENBERRY	BLACKBERRY
STRAWBERRY Senator Dunlop	BOYSENBERRY	GOOSEBERRY	SOUR CHERRY	BOYSENBERRY	STRAWBERRY Mastodon	GRAPE Niagara	BOYSENBERRY	CURRANT Pres. Wilder	BOYSENBERRY
STRAWBERRY Gem Everbearing	CURRANT Red Lake	BLACKBERRY	RUSSIAN MULBERRY	GOOSEBERRY	STRAWBERRY Dorsett	STRAWBERRY Mastodon	CURRANT Red Cross	BLUEBERRY Concord Cultivated	RED CURRANTS
BLACKBERRY Eldorado	BLUEBERRY Vaccinium Corybosum	NANKING CHERRY Prunus tomentosa	CRAB APPLE		BLACKBERRY Mt. Pocono	STRAWBERRY Dorsett	GOOSEBERRY Houghton Downing Josselyn	GOOSEBERRY Houghton	BLUEBERRY
CURRANT Fay	GOOSEBERRY Red Jacket	ELDERBERRY	LOGANBERRY		BOYSENBERRY	BLACKBERRY Eldorado	DEWBERRY Lucretia	DEWBERRY Lucretia	GOOSEBERRY
GOOSEBERRY Poorman	DEWBERRY Lucretia	BEACH PLUM Prunus Maritima	CRANBERRY		BLUEBERRY Rubal	BLACKBERRY Snyder	LOGANBERRY		WINEBERRY

Future Heirlooms In 1940 Glass

By Sara Sturgeon Small



LEON KROLL, mural and landscape painter, has brought to the decoration of this bowl, the quality that has helped to make his large canvases famous. Figures of haunting tenderness are developed with grace and sympathy in the embellishment of this covered bowl, and designed carefully to follow the outline of the subject. Steuben Glass, Inc.

THAT the new age of glass has arrived is a bromidic truism. Glass has literally crept into our homes without our being aware of it. An owner of a Waterford decanter, an early Victorian piece of cut-glass, a Stiegel, an authentic Sandwich, Hobnail, Tear-drop or Thumb-print piece is proud to display it as a decorative item in a modern room. It is an heirloom, of course.

That heirlooms may be acquired in 1940 is something that is just beginning to be understood. The glass pieces of today, utilitarian or purely decorative, have a greater potential value than many of a century ago which have found sanctuary on the cabinet shelf.

Glassware, in the new trends of design and execution, is more exquisitely wrought, more correct and simple in outline and less ambiguous in design than most of the glass that has come to us from the past.

That the painted mirrors of our grandmother's day should have evolved into the luxurious mirrors of today is no surprise as one sees the steady advance of glass in structural decorative art. The Pittsburgh Plate Glass Co., which provides the new home-owner



A COMBINATION of colored mirrors for which Pittsburgh Plate Glass is making history. Here the mirror facing of the fireplace is green, while the mirrors running from mantel to ceiling are flesh tinted. The colors, of course, may vary to harmonize with furniture and rugs, and Bent mirrors may also be obtained for streamlined effects in Modern rooms.



A NEW piece of glass for 1940 is "Crysanthemum," handmade in frosted crystal with an etched design by T. Mehrer. This is a part of the Verlys Company Chinese Chippendale collection and its inspiration is wholly Chinese, both in the design and execution.



THERE is a regal quality about the "Queen Astrid" design which was made for a new short-stemmed table glass. The entire surface of the bowl is covered with an all-over floral design, deeply etched, and the stem is round and substantial. United States Glass Co.



with novel glass partitions, tables and various home fixtures, produces also outstanding combinations of mirror glass and marble in many colors, with wood. These are in proportions and designs so exactly right that one gains a feeling of complete satisfaction in the rooms where they are used.

Three years ago Steuben Glass, Inc., undertook an enterprise to mature in 1940, of the utmost artistic importance. Much in the spirit of the guilds of earlier centuries, they have connected the creative artist with articles of everyday use. Utilizing designs of important artists they have transformed glassware into objets d'art for which the collector must clamor, and in some cases clamor in vain.

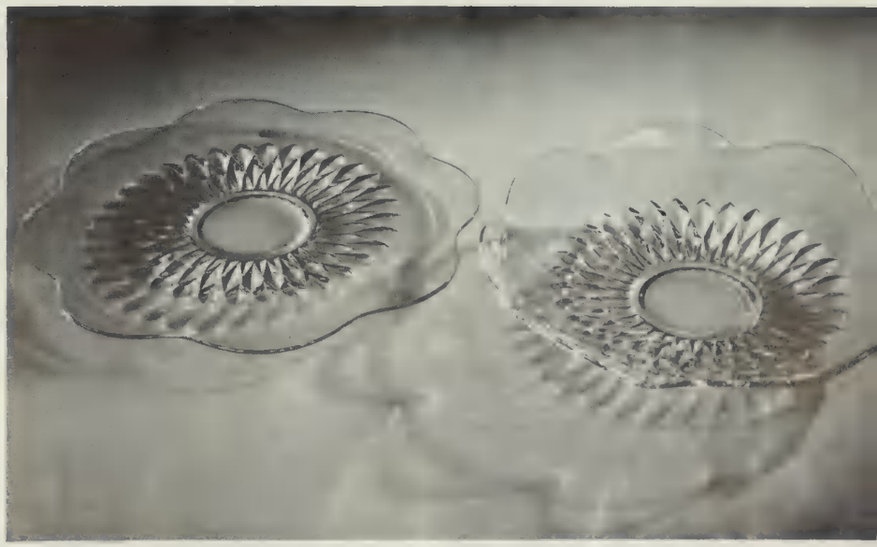
From original designs by these artists, the artisans in the Steuben atelier in Corning, New York, have executed magnificent pieces. This combination of arts has given to the world a unique possession in glass; something never produced before.

Steuben exhibits designs of twenty-seven artists in urns, vases, bowls and plates. Of each piece six replicas only have been made. Steuben plans to hold one complete set in its permanent collection; only the remaining are available for museums and private collectors.

The artists represented are Thomas Benton, Christian Berard, Muirhead Bone, Jean Cocteau, André Derain, Raoul Dufy, Arthur Gill, Duncan Grant, John Gregory, Jean Hugo, Peter Hurd, Moise Kisling, Leon Kroll, Marie Laurençin, Fernand Léger, Aristide Maillol, Paul Manship, Henri



THESE graceful, slender flower vases, though Modern, will harmonize interestingly with English and Colonial backgrounds. They were designed by Royal Hickman, American glass and ceramic designer, for J. H. Venon, Inc.



THE Duncan & Miller Glass Company have had a diamond anniversary which they commemorated with a new diamond pattern—a deep-cut design which develops a brilliant surface and harmonizes with the more elegant decoration of various periods. Stemware and other pieces for dinner ware may be obtained in this same sparkling pattern.



HERE is something new for the decoration of delicately-toned dressing rooms or bedrooms —a structural mirror made of Crystalex, a water-white glass which invites vivid color reflection. For more strikingly furnished rooms these mirrors can be obtained in blue, green or flesh color. Pittsburgh Plate Glass Co.





Matisse, Isamu Noguchi, Georgia O'Keeffe, José Maria Sert, Pavel Tchelitchew, Sidney Waugh, a recognized designer in glass, and Grant Wood.

From these widely diversified creators of beauty in design there has evolved an unexpected harmony of expression. In the decoration there is used neither etching nor enameling. The process may be called cutting, but actually this engraving is very different from the accepted process understood by the metal worker. As stated by Frank Jewett Mather, Jr., Director and Curator, Museum of Historic Art, Princeton University, this is "intaglio design in transparent glass."

These pieces are purely decorative and enormously rich in conception. John M. Gates, Director of Steuben Glass says: "Behind this collection of glass there is an object, which is the creation of works of art in crystal where true artisans develop the imaginative conceptions of great artists. In this medium the result can be obtained only in collaboration, the one being absolutely dependent on the other."

When exhibited, this glass, mounted upon a background of midnight blue velvet with suffused lighting, acquires the intangible gem-like quality of glycerine. There is a peculiar impression of the pattern floating within the glass. In one of the Tchelitchew pieces there is a sense of poised balance; the design, carved deeply upon the side of the globe, seems removed from the glass itself and appears to hang immobile in its center. Henri Matisse shows a vase in which nature is subjugated to the fundamentals of design and imaginative vision. Leon Kroll, who is noted for his figures in landscape, brings to his glass design on a covered vase a warm concept of mother care rather than the more trite mother love.

Moise Kisling, born in Cracow and and now a naturalized Frenchman, also shows the vase which is illustrated here without its cover. "Delicate despondency" is the keynote of his theme. Peter Hurd, who derives subject matter from the utilitarian, remains true to his own New Mexican ranch concept: engraved upon a goblet-shaped bulb of crystal that holds a thickness of three-fourths of an inch, he portrays a shepherd with his sheep. Cut to a depth of almost a quarter of an inch, the design acquires great perspective; the grazing flock is in the foreground, the windmill and farmhouse far in the background.

MOISE KISLING'S rare decorative designs have been characterized as "delicate despondency." This quality has been brought out by the artist in the vase which he designed for the recent Steuben exhibition. The grace of his figure responds definitely to the outline of the vase on which it is engraved.

THIS poetical, transparent globe is known by the practical name of the "icer." The enveloping globe is half-filled with ice and in it is set a smaller bowl to chill thoroughly any food it may contain. The "icer" which is blown from a peculiarly transparent crystal, pure white in itself though capable of reflecting the colors about it, is one of the popular new pieces of the A. H. Heisey & Co.

Even without signatures, if one is familiar with the artist in his own medium of craftsmanship, it would be impossible to confuse the creators of the designs on this glassware. Grant Wood drops his malleable crystal in an Iowa farmyard and impresses upon it waving corn, scurrying chickens and the farmer's wife. Raoul Dufy turns to his beloved ocean in the confining circle of crystal.

In the new glass of 1940 there are examples of prism-cut, heavy lead-crystal vases done by Swedish craftsmen. There is a design by Elis Bergh, the well-known Swedish designer, and executed by Kosta. Also made by Kosta and imported by Venon, Inc., is the American version of modern stemware for every occasion, known as "Ingrid" and designed by Royal Hickman. The Kosta factory also offers designs of liqueur bottles of pure lead crystal. Royal Hickman designed the graceful flower vases, following the outline of a slender pitcher, which were executed by the Asterfors factory in Sweden, and distributed here by Venon.

An interesting announcement for the lover of glass comes from Verlys of America, Inc., whose recent designs are shown here. Verlys, speaking of the handmade crystal urn, known as "chrysanthemum" and of a Mandarin vase, says: "The particular value of these pieces is that they have been designed in this country for American homes. Our previous pieces were designed in our French factory." These new designs, taken from old Chinese prints and porcelains, would definitely fit into eighteenth-century rooms and harmonize also with the American decorative scheme.

A. H. Heisey & Co., Newark, Ohio, sees a decided trend in 1940 toward a demand for two-toned etchings for flat pieces, floral decorations and stemware. Saturn-optic effects are attractive; here too, the distinct sense of "heirloom" is found in the combination of vases and candelabra, a modern version of the one-time essential Victorian épergne.

Decorative pieces have been produced by the Duncan & Miller Glass Company of Washington,
(Continued on page 35)



THE vogue for Victorian table settings inevitably brings the return of the crystal épergne. A modern example of the épergne is shown in this new Heisey design, which is simpler than the centerpieces used a century ago with their many drooping prisms and little baskets to hold fruit and candy. The modern piece is also designed in crystal, holding flowers in the center bowl and tall white candles at either end.

BELOW — these slim, graceful swans may float down the center of your informal dinner table bearing candy, fruit or nuts to the appreciative guests. They are designed separately so that they may be arranged in many interesting patterns. Duncan & Miller Glass Co.



A Home in the Desert

By Eloise Roorbach

SAN JACINTO, that lofty, craggy mountain dominating Palm Springs, California, furnishes almost the only dark tone nature provides in that sun-drenched, violet-rayed popular desert. This constant sunshine brings out the most intense tones of every color. White sparkles as under electric light, red shouts at the top of its power, yellows are unbelievably cheerful, blue vaingloriously apes the arching sky at its deepest. The entire region shimmers with color, even before spring adds its amazing carpet of flowers. Toward evening all colors run an astonishing gamut which the veil of distance endows with magic. Such dazzling brightness, such pastel tones must be reckoned with by those who build in Palm Springs. It is the clear air, the chromatic change of color, the aromatic breezes that attract people to this noted resort, so those who build houses have learned to build with a sort of protective coloring. They subdue color to the reds, yellows, blues and greens of the desert; they make unornamented stretches of white wall so that the ocatillo, the cholla and the cactus may cast shadows with memorable grace against it, and flamboyant flowers may find their unobtrusive background.

When Mr. and Mrs. Irving T. Snyder of Coronado Beach and Palm Springs decided to build, they got Cliff May to help them. They felt, as he does, that the hacienda is the perfect type for this dramatic setting. Their house is in Las Palmas estate, with dark San Jacinto for a background and the distant Calico Mountains far away to the east. The Snyder acres touch Indian land, so there will never be neighbors on those waste slopes. The house is surrounded with a low wall and only native desert plants are permitted within its enclosure, with the exception of blue petunias. The colors seen both within and without the house are those inspired by the desert growth. The prevailing tone, however, is blue, that mellowed blue seen covering the smoke tree when it blooms.

The house has been designed to give full sunshine and also large areas of shade. Deep wells provide an abundance of water for household use and for the swimming pool. It is simple of line, sumptuous and pleasing, built to endure onslaughts of time, intense heat of summer, storm and severe wind. Selected workmen with craftsmanlike skill have wrought with pride, so not a detail has been slighted to make the structure complete and beautiful. Some rooms are at their best at noon, some boast the finest view at evening, all have a persuasive charm and genuine interest.

The wide arms of the house spread about the hexagonal patio, for



THE home of Mr. and Mrs. Irving T. Snyder at Palm Springs, California, with San Jacinto for a background was designed and built by Cliff May.

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A CLOSEUP of the entrance door of the desert home shows the Spanish chimneys and the hand-finished white tiles. The path to the door is brick laid on sand, and bordered with petunias.



THE master bedroom in the Snyder home is very gay in color. The jack rafters of pine are especially suited to this type of California house. A modernistic painting stands out vividly against the white walls.



IT is strange how well Colonial designs look in this very Modern home, and most of the furniture in the living room is antique Colonial. The twin shelves on either side of the door into the dining room hold family treasures of old glass and china.

space was desired for comfortable living. Because privacy is of value to whoever elects to live in the desert, the guest house has been built as a separate unit. The white-tiled roof, with its two air-spaces between, gives the greatest possible coolness. When exterior heat runs up to 110°, as it does if the family stays well into summer, the inside of the house registers but eighty degrees. Walls are of frame construction and there is foil insulation between studs as well as in the roof. Reinforced concrete floors throughout the house are laid on sand. Door and window frames are of steel. The entrance door is set three feet deep. The path to it is of brick, laid on sand, tamped in place, bordered with blue petunias, picking up the color on the door and window frames and in the swimming pool. Entrance gates and garage gates show this same delicate yet rich blue.

French doors, four feet in width, on either side of a ten-foot window, allow the beauty of the patio and corridor to enter the living room. A screen, made invisible by oxidizing one side, is on the patio side of corridor, so it becomes, in reality, an enclosed room. The corridor is twelve feet wide and has an eight-inch shelf beneath the screens to provide a convenient place for blooming plants,



vases of desert flowers and, perhaps, the latest books. Window shades are of bamboo, harmonizing with bamboo and rattan furniture and the Indian rugs are quite in keeping with the historic background of Palm Springs.

The furnishings of the living room are interesting, for they are mainly family pieces brought from the East. Strange to say, Colonial furniture looks at home in this desert house and gives quickly to the home a familiar, established feeling. Twin sets of shelves on either side of the door into the dining room hold a fine collection of glass and china; the larger shelves in the dining room are also filled with family treasures. On the mantel shelf are vases from the Eastern home. A Dutch door, a favorite scheme for gaining every bit of sunshine, view or fresh air, fits in well here.

The dining room is in desert tans, browns and yellows, with dark oak furniture and flower tones in china. Be-

cause of the hexagonal shape of the house all the rafters are at acute or obtuse angles, making unusual patterns. All have been antiqued or painted an old white.

The master's bedroom, with its modernistic picture and gay coloring, shows well the jack rafters of pine and a tangle of acute and obtuse fittings. In each lies the strength that made a forest tree. In early days such rafters could not be had without a long and burdensome haul from distant mountains, so houses had, perforce, to be built simple, square or oblong. The builder could not indulge his fancy for spreading V's or rooms at an angle.

The guest house is in the same general style as the main house, except that it is finished mainly with knotty pine. It consists of a sitting room, bath, two bedrooms and a kitchenette. Behind the knotty pine door at one end of the sitting room are two beds, concealed when not in use. This complete little house is reached through a wall at the far end of the swimming pool.

The swimming pool is the center of activity, as well as the literal center of the patio. It is lined with blue tile and lighted by submarine fixtures, in addition to flood lights above. Most of the year San Jacinto wears a crown of snow, though these photographs were taken in early fall before winter had time to supply the peaks with their white tops. So a swimmer may have the delight of floating on the warm water of the pool while gazing at snow-crowned peaks. If Mr. and Mrs. Snyder find a dark and cloudy day at Coronado, it is but a short drive to their Palm Springs home where sun- *(Continued on page 38)*

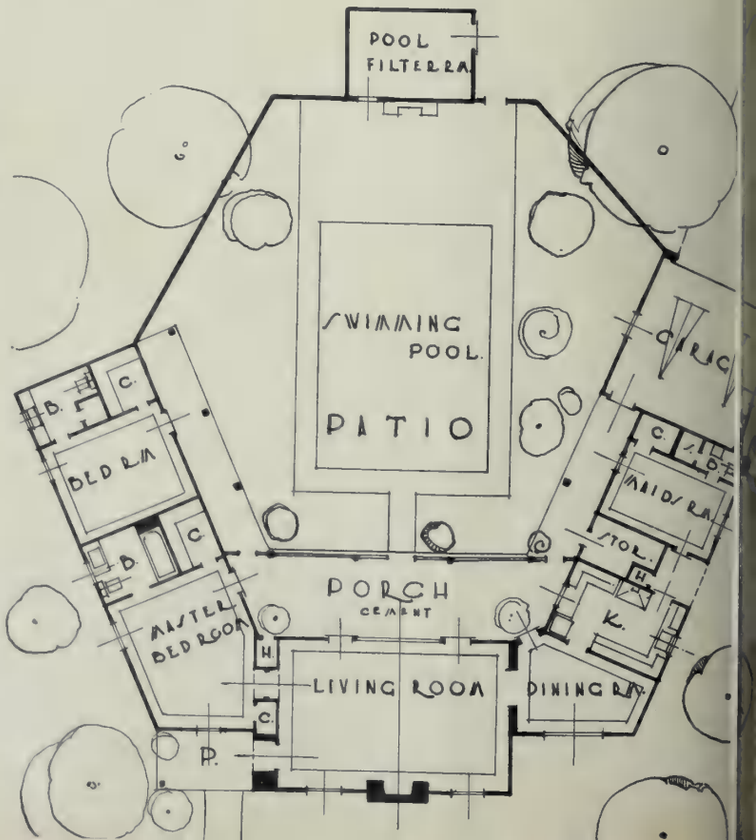




THE living room of the guest house at the upper right has one wall of pine, the other three finished with painted cement.—The corridor of the house is like a huge sun room with glass door and windows coming almost to the floor. It is gaily fitted with bamboo furniture and Indian rugs.

THE swimming pool is placed in the middle of the garden patio and is the center of outdoor living. It is lined with bright blue tiles and is lighted from the edge of the retaining walls.—The floor-plan at the right shows the unique arrangement of rooms in relation to the garden patio, each room having a view of nearby San Jacinto mountain.





Selecting Chairs for Comfort

The Point of View of Some Well-Known Decorators



THESE dining room chairs are especially designed for comfort, as well as possessing the distinction of the Manoir type of Provincial furniture. The backs are curved and the chairs low, which not only makes for comfort but convenience in waiting on table. The framework is French beechwood and the upholstery is a silk and linen material, woven by Scalamandre. From Brunovan, Inc.

AN armchair of the English club type, which is comfortable without being too relaxed, is suited to the informal living room and library. It is covered in linen and has a high-cushioned seat; a chair quite at home with English eighteenth-century pieces. Old Colony Furniture Company.



We are a fearless new generation, socially, politically and architecturally, and we have a great desire always to be in the vanguard of progress. We break down barriers with a toss of our heads, whether in the conduct of our lives or in the management of our homes. For instance, we are at last relinquishing our stranglehold on the sacredness of formal period styles, which in our mother's generation could not be infringed upon for any mere matter of convenience or comfort.

Today we find that comfort can be associated with formal periods without loss of style or beauty. Thus, we add luxurious comfortable chairs to the formal environment of Colonial furniture, and we possibly accomplish a greater regard for comfort through the addition of handsome lounging chairs than through almost any other medium.

The lounging chair may be definitely formal or it may be deep-seated, low and commodious, and it may be adapted somewhat to the style of room which it is to invade by harmonious upholstery or framework. But whether our rooms are Elizabethan, Chippendale, Colonial or even the more elaborate Italian Renaissance the chair for comfort is making its appearance therein, and is welcomed with enthusiasm

UPPER right—The "saddle" seat of these dining chairs is slightly curved and the backs are wide and low. They are in a graceful Hepplewhite design of unusually good proportion. Wood and Hogan, Inc.



LOWER right—This chair from Modernage, Inc. is the present-day adaptation of the chaise longue. The seat is deep, the back low and the cushions stuffed to a luxurious depth. White leather covers the frame, and the upholstery of ribbed chenille is brown and beige. The effect of a chaise longue is brought about by an ottoman just the height of the chair, upholstered to match —a suggestion for the extension of any deep-seated armchair into a delectable chaise longue.

BELOW—A type of chair which, according to Mrs. Farley, women past middle age prefer. Shallow in the seat, with a high back shaped carefully to the contour of the body, it is an excellent reading chair and yet has the formality that makes it suitable for the drawing room. It is upholstered with a heavy brocade and finished with a rich fringe. Such a chair would add immeasurably to the comfort of the Queen Anne drawing room. Charak Furniture Company, Inc.





by the older, as well as the younger generation.

Comfort means so much, according to the dictionary, that it would take an hour to catalogue its various implications, but of this long list the arresting word is *support*. In other words, the comfortable chair must adequately *support* the body; the legs, the back, the arms, all deserve consideration in selecting a chair for comfort.

The great difficulty faced by the conscientious manufacturer is that what is one man's meat is another man's poison. One person demands a chair that is low and soft, another can find comfort only in a chair that is high and stiff. Strangely enough, the old folks are apt to like chairs straight and high and the more athletic young people find their comfort in furniture that is low and ingratiating.

This article is really a symposium of decorators who make it their life's work to select, among other things, comfortable chairs for people who are exigent in their demands. For instance, Elsie Sloan Farley's idea of chair comfort depends somewhat upon age. "Up to a few years ago," she said, "I was comfortable in chairs that were low, deep-seated, with long arms but," she adds quite frankly, "Since I have been growing old and grey, with pains in my knees, I prefer a chair that is high enough from the floor to furnish real bodily comfort. I find that, as a rule, tall young men order chairs that are deep-seated and low, and tall young girls regard a comfortable chair as one just off the floor."

Nancy McClelland solves the problem by fitting chairs to people just as you would fit clothes. "A client," she says, "wants a chair to suit his legs and height. It all depends upon whether he is a 'loller' or a 'sit-up-straighter.'"

A man's point of view might refresh us at this juncture. Norman Mackenzie, of Jacques Bodart, Inc., who should be an authority since his firm has studied this problem for years, says: "Some of our customers like the straight-back, tight-seated chair, but men especially ask that their chairs be equipped with loose downy cushions and deep, soft backs so that they can enjoy the added comfort of slouching. That is the reason I believe that *(Continued on page 35)*

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TWO very modern upholstered armchairs of a style especially suited to the young and athletic, according to our symposium. The backs are low, the cushions very full and the chairs very deep; they are upholstered in cream damask which fits harmoniously with the gray broadloom carpet and the eggshell moiré draperies. They would make an attractive addition to the rather cold outline of a Jacobean or Spanish living room. W. & J. Sloane.



THE comfortable reading armchair above is somewhat between the stiff, high-backed design and the low lounge chair with its wide arms and a low, luxuriously cushioned seat. It would be, with appropriate upholstery, suited to almost any period of decoration. Old Colony Furniture Company.



AN elegant Georgian armchair, known as the "Ipswich," has a high back and a seat not too deep, bringing comfort to the young and old alike. It is upholstered in steel-gray velvet and the arms are rounded enough for comfort but not enough to be clumsy. With its dignity and comfort it would fit into either French or English eighteenth-century environment. Manor House.



THE portable greenhouse is a small glass house that can be set up anywhere in your garden with but little trouble. It is practical and economical, yet possesses all the greenhouse features that make for success in glass houses. It is even possible to move this small structure from one spot to another, it is so easily put in place. To heat the portable greenhouse, natural gas is preferred, though an automatic oil heater that burns fuel oil can be used successfully.

Lord & Burnham Co.

People Who Live In Glass Houses

By L. W. PEAT



THE portable greenhouse comes in sections that are bolted into position on a foundation sill. When more space is desired additional sections may be added with but little expense.

HAVE you been born with "green fingers?" Many women, and even more men have this knack of making growing things flourish. A woman dibbles in a flower pot of mold the pip of an orange and presently there springs up a shiny-leaved orange tree. How much more could such a one achieve with the aid of a window greenhouse!

For less than a hundred dollar expenditure it is possible to procure for oneself and friend wife, the means to establish a hobby which will benefit the whole family. You can actually install an attractive glass garden that brings the beauty of growing flowers into the home throughout the year besides providing hours of enjoyment.

This window greenhouse which admits the maximum of sunshine through top and sides is built of narrow structural steel. It can be attached to an existing residence for a fraction of the cost of a bay window, and it is many times better for the growing of flowers and plants.

The window greenhouse is fastened to the shingle, wood or brick sides of the home by means of bolts and screws. It arrives from the manufacturers ready to assemble, and there is special caulking material on the frame to make it air-tight. There is no worry over cutting, fitting or flashing. Under the coating of white paint on the frame is a protective metallic paint which eliminates all question of possible rusting.

To heat your window greenhouse, re-



THE glass enclosure can be a garden room, a conservatory or a sunshine room; it is a question of construction and furnishing.--The garden room and conservatory can be made attractive with wall fountains and rockeries as in this lean-to. The sun room is drip-proof and can be furnished as luxuriously as desired. Lord & Burnham Co.

move the sash of the window over which it is placed, and the structure becomes a part of the room. If the plants grown require a cooler temperature and a higher degree of humidity, then leave the window sash in place and provide all necessary heat with a standard, one or two hundred watt Mazda lamp. Hang this at the top and turn on for six or eight hours each night; the resulting heat and extra light will stimulate the plant growth. There is available also a lead covered heating cable as a "bottom heat", which is useful in forcing seeds and bulbs. These devices may be controlled thermostatically. Ventilation is also a matter easily adjustable.

Practically anything may be grown in a window greenhouse of this sort. There are the popular Mung bean sprouts which are of especial value in salads, there are the herbs which your wife desires for seasoning; in fall there are verbena, petunias, dwarf marigolds and snapdragons. Summer annuals from the outside garden may be cut back, potted and carried inside, there to be enjoyed in full bloom when snow covers the outdoor garden.

Sow seeds in August for such delightful flowers as clarkia, calendula, nemesia, portulaca, and those luxurious pansies which have long stems and are effective as a table decoration. At the same time plant bulbs of tulips, hyacinths, narcissus and daffodils, and you will have, from January onward, a glory of fresh flowers for Easter, including the seasonable lilies. Potted plants and vines grow equally well, and you can even have the fun of experimenting for yourself with orange and grapefruit pips.

If your window greenhouse cannot be given a location where sun reaches it most of the day, then be content with one for ferns and foliage plants, which are available for sunless growth.

A greenhouse is a term formerly having a precise meaning, to wit a glass house for the growing of flowers with little or no artificial heat. Today the word greenhouse designates any house in which plants are grown under glass, excepting only cold frames and hot beds.

Roughly speaking greenhouses are of three general types. There is the even-span house, in which the two slopes of the roof are built at the same angle and the same width; the three-quarter span, in which the south slope of the roof is prolonged and the north slope is correspondingly shortened, and there is the lean-to which is built against wall of house or garage or against a hillside. The lean-to greenhouse is an excellent type for the beginner in intensive gardening.

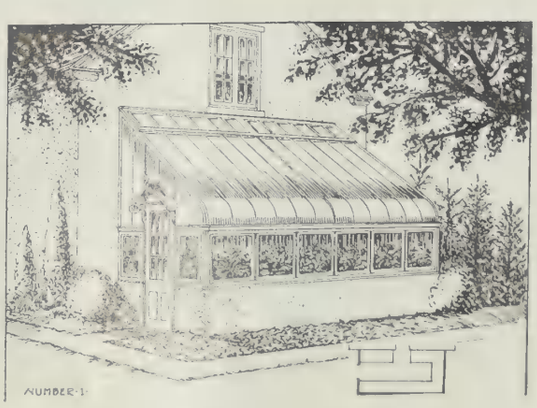
The use of glass coverings to hasten the growth of garden products dates back to the days of an early Louis of France. Bell jars were used, or big bottomless glass bottles, which were set over the plants in the garden. This bell process of growing is much in use in intensive truck gardening to this day in England where crop after crop is taken in one season from exceptionally productive soil, intensively enriched with natural and artificial fertilizers. The English, too, originated the sectionalized, portable glass house.

The French bell glass seems to have led to the present practical frames and glass houses. Although attributed to the "first" French Louis, it seems likely that the monarch was Louis the Ninth, known as St. Louis who, during his reign in the thirteenth century endeavored to raise the standard of life





THE window greenhouse can easily be attached to the house with a few bolts and screws. Built with a steel frame it will last for a life-time, and is larger than the window frame. To secure ventilation in the summer one or two of the glass panels may be removed and replaced by screens. In the winter it may be heated by a Mazda lamp hung at the top and turned on from six to eight hours a day. Lord & Burnham Co.



A LEAN-TO conservatory is usually attached to the house, with vent sash at the ridge, and a vent sash under the gutter for ventilation. Heat is obtained by connecting the heat-coils of the conservatory with the heating system of the house. When desired, insect screens can be designed and installed in the glass side. The heating system in the greenhouse may be either hot water or steam, with coal or oil as fuel. In some cases the heating plant of the house may be used to furnish the heat of the greenhouse by an extension of the heating pipes, though in the sketch shown below, the boiler is installed in the cellar or basement. From A. T Stearns Co.







among the common people of France. Early settlers in America brought with them the principles of intensive growth under glass, and today the manufacture of glass houses, greenhouses for the suburban estate, ranges of glass for the large domains, garden rooms, conservatories and sunshine rooms has brought engineering skill plus science, plus commonsense, to a point where these additions are no longer luxuries to the average home, but necessities possible of attainment at a cost little or no more than an extra room in the residence. Modern heating methods have solved the difficulties of controlled temperature; the establishment of a drip-proof construction allows the use of draperies and rich furnishings in the glass gardens if so desired.

Like everything else the appropriate greenhouse is the correct one. Considerations of available space, location, house style, convenience and cost all come under the head of preliminaries to the fun of gardening indoors. Your glass enclosure may be a garden room, a glassed-in swimming pool, a conservatory, a play room or a combination of several of them.

Your old-fashioned porch which darkens the lower rooms that adjoin it, may be transformed into a source of light and sunshine by simply removing the roof and substituting glass.

Naturally the ideal glass garden is something which should be a part of the home's original architectural design. That cannot always be possible of achievement, but plans should be made for the location of such a room should your later circumstances permit an addition to your house. A sunshine room, glazed with ultra violet ray glass, will provide health and a winter tan for the kiddies as good as any beach tan acquired in summer. Birds, flowers and hanging baskets of ferns and vines flourish in the sun room as do the children, and these become an endless source of educational interest and amusement for the young.

For less than three hundred dollars it is possible to obtain a complete glass garden. In it seedlings may be forced for transplating to the outdoor garden in early spring. You will beat your neighbors by weeks in the maturity of your flowers. You will enjoy early lettuce and parsley, the humble and tasty scallion, and the spring salad with flavors which only home grown greenstuffs can offer.

There is no end to the delights of a glass garden. You are a veritable pioneer in your own right. One glass garden enthusiast devotes a section to a wild flower garden. His method is to gather rooted hepaticas from *(Continued on page 34)*

HERE the conservatory is attached to the gardener's house with entrance from the gable-end and also from the house. The construction is of glass, steel and wood shingles, and, naturally, the heating is from the house plant. Hot beds are built on either side.—This little greenhouse can be purchased with fittings complete for less than two hundred dollars; another seventy-five dollars will cover the cost of putting it up. The one shown is attached to a guest cottage at Huntington, L. I., and is used mainly for growing flower plants to be set out early in the spring and for bulb blooms for winter. Lord & Burnham Co.

THIS greenhouse is divided, by means of a glass partition, into two compartments of unequal size enabling the owner to raise flowers requiring different degrees of heat. From King Construction Co.—A small and practical greenhouse which may be attached to the house for convenience of entrance and heating. Metropolitan Greenhouse Corp.—A small greenhouse with two wings and a service house between. This is an ideal arrangement for the home owner, for the different sections make possible different degrees of heat, and the service house contains all gardening tools, saving time and steps. From A. T. Stearns Co.





WHEN YOU BUILD YOUR HOME

Learning to Read the Blueprints.

By GEORGE NELSON

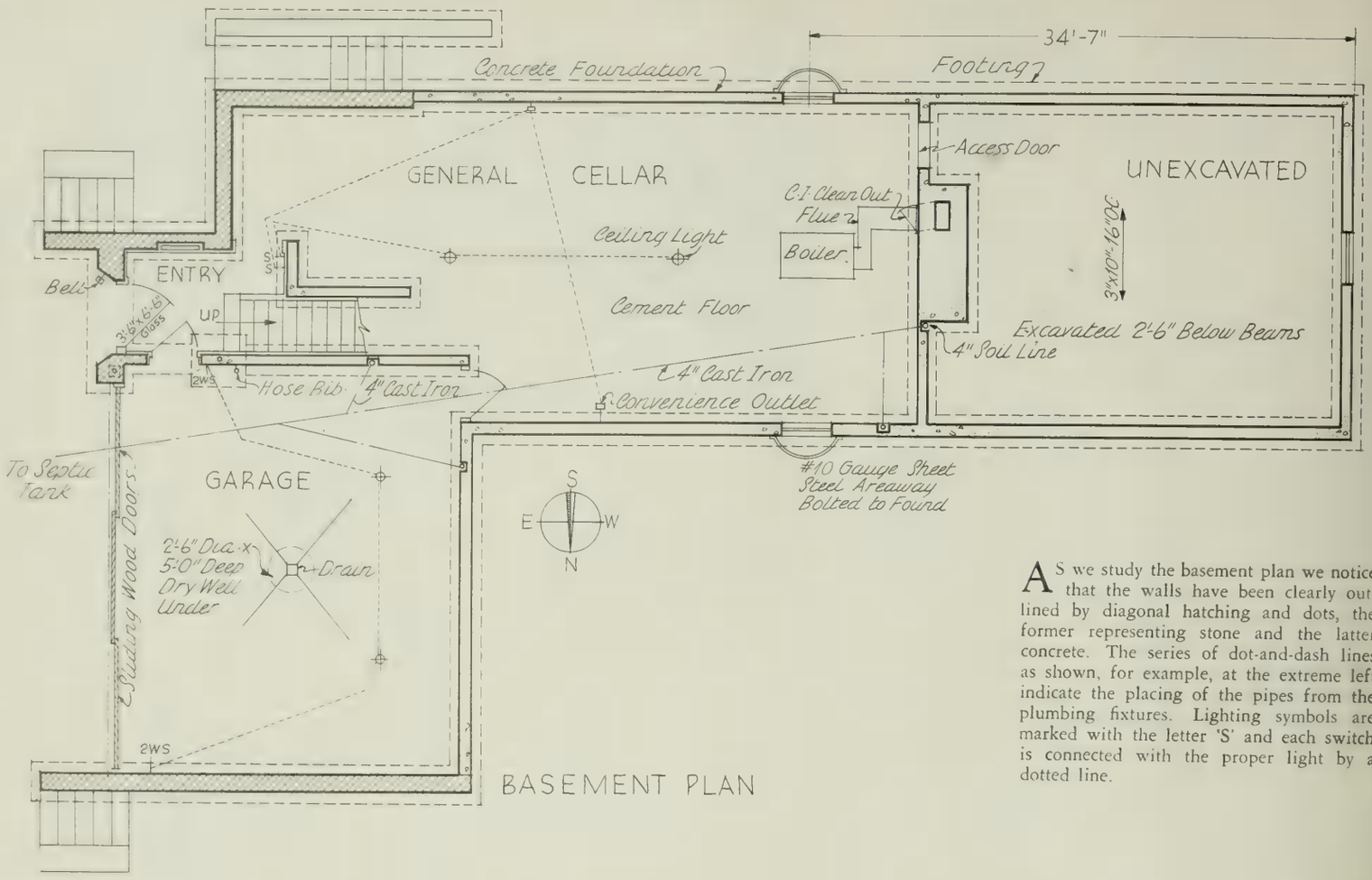
A HOUSE, recently built on Long Island on a sloping site, is used as a model for reading blueprints. The first floor of the house is on a level with the road; the garage and basement are entered from the rear, lower on the slope.

IT is often difficult for the architect, who is accustomed to think in terms of sketches and drawings, to realize that the plans on which his office has lavished much time and care may be totally incomprehensible to his clients. Sometimes the rude awakening comes when the house is partly up and his client complains "I didn't know it was going to look like that!"

As a rule, however, the architect through experience has become aware of the layman's inability to visualize any kind of house from a roll of working drawings; consequently various expedients have been devised to overcome this difficulty. One is to present extremely simple plans in which only walls and openings are indicated, with the furniture placed to give some idea of the sizes of the rooms. Another is to make colored drawings showing the different walls of the rooms and the exterior. Most common, of course, is the perspective sketch an example of which is shown here. This type of drawing is perhaps most useful because it shows the design as it would appear when built and looked at from a given point of view.

If there is time and money, the architect will often build a scale model; this method of explaining a design leaves little to the imagination. In spite of all these devices, however, it is still important for the prospective home owner to acquire some facility in reading working drawings, or the blueprints made from them, because it is in these drawings that virtually all of the information is given about the design

This is the second in a series of articles on building the home which will run throughout the year. The first article "When You Build Your Home—The Site" appeared in the February number.



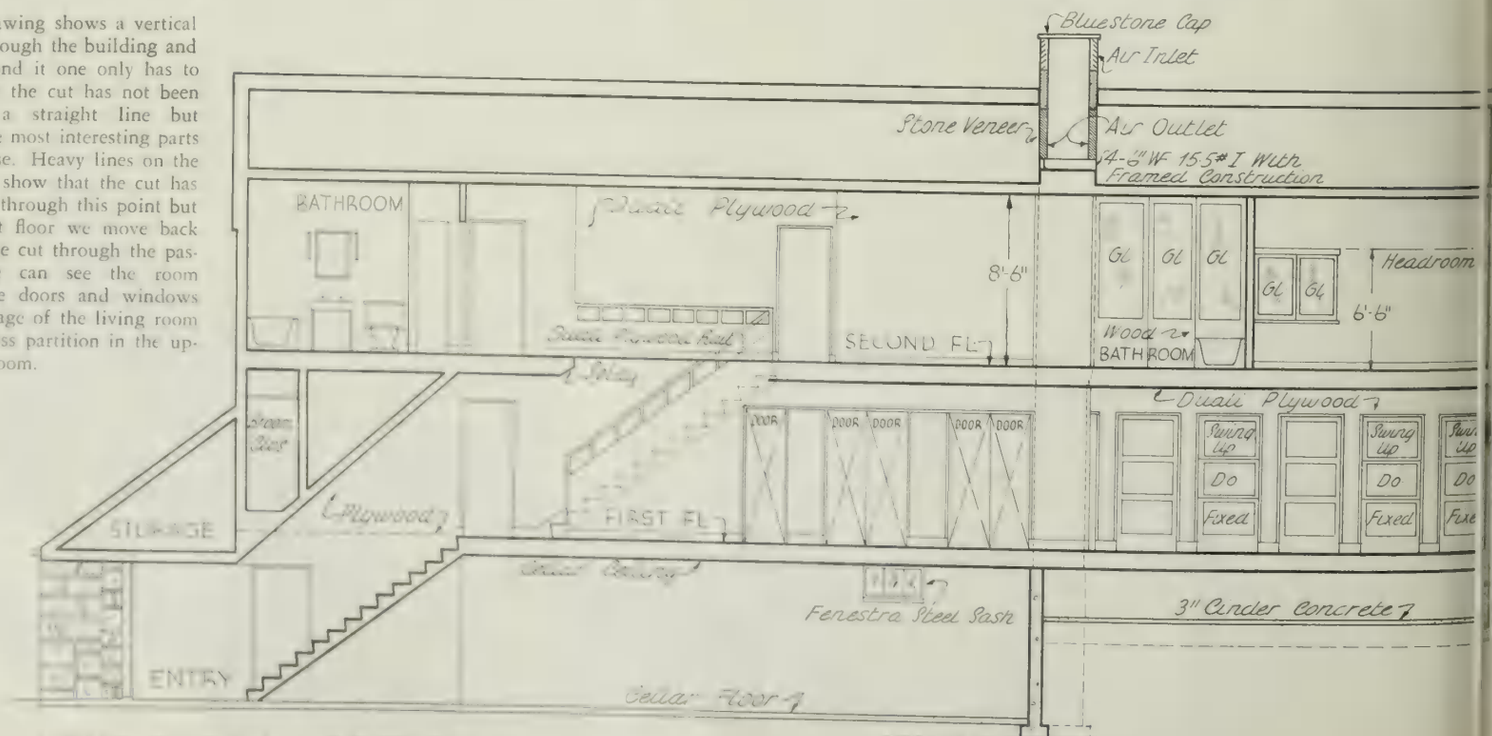
AS we study the basement plan we notice that the walls have been clearly outlined by diagonal hatching and dots, the former representing stone and the latter concrete. The series of dot-and-dash lines as shown, for example, at the extreme left indicate the placing of the pipes from the plumbing fixtures. Lighting symbols are marked with the letter 'S' and each switch is connected with the proper light by a dotted line.

and construction of the house. Learning to read blueprints is not unduly difficult; the process consists chiefly of becoming familiar with the various abstract symbols used.

As an illustration, a few of the most important drawings of a recently completed house in Long Island are here shown. These drawings have been simplified by the omission of many details, but the most common elements have been retained. The site is a sloping one, so the house was arranged in such a way as to allow the cars to drive in at the street level while the main living quarters occupy the floors above.

Let us look at the basement plan first. Different architects have different ways of indicating what a wall is made of, but in general the symbols are pretty much alike, and they can be quickly learned. Turning to the perspective framing, we can see how the stone walls look from the outside. The plan of the basement shows an entry, with the front door, stairs, and doors to the garage and general cellar. Windows in the basement are below ground; the curved lines outside indicate the shape of the areaway and the note tells what it is made of. There is a series of dot-and-dash lines in this basement plan; these lines show the placing of the pipes which

THIS drawing shows a vertical slice through the building and to understand it one only has to realize that the cut has not been made in a straight line but through the most interesting parts of the house. Heavy lines on the lower stair show that the cut has been taken through this point but on the first floor we move back and take the cut through the passage. We can see the room heights, the doors and windows in the passage of the living room and the glass partition in the upstairs bathroom.



LONGITUDINAL SECTION

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carry off the waste from the plumbing fixtures. Note that the vertical pipes which lead down to these lines (indicated as tiny circles) are recessed in the walls; this procedure hides the pipes and is followed in all houses of good quality.

The first floor, really the second floor if viewed from the street, contains the main living quarters. The number of steps is generally indicated as shown: 14R meaning fourteen risers, or steps. On the properly drawn plan all doors are shown as the radius of a circle, with part of the circle drawn. This indicates which way the door opens, and is important to get right. A special indication is seen between the kitchen and dining room; this shows a conventional door for such a location. We also note on the first floor plan that there is not a great deal of solid wall, most of it consisting of piers between windows. In this particular case the owner was interested in getting a good deal of daylight and sun in the house, and consequently a maximum of windows were incorporated in the design. The other features are fairly completely shown. All spaces are labeled and some of the dimensions are shown: on such a plan it is possible to arrange cut-outs of furniture so that the sizes and furnishing possibilities of the rooms can be easily gauged.

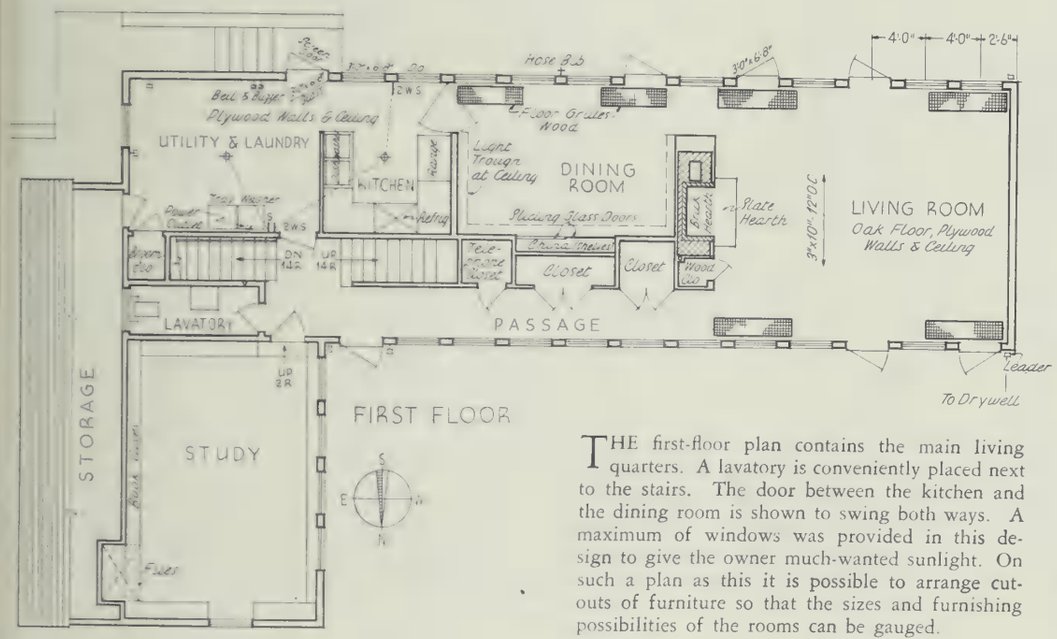
A symbol often seen on blueprints is drawn in the living room: a double arrow which tells the direction in which the joists for the floor above are laid. The note accompanying the arrow is shorthand for "use floor joists three inches wide and ten inches deep, spaced twelve inches on center." In this job no plaster was used, the interior walls and ceilings being covered with plywood and other sheet materials. Since these materials come in standard sizes it was necessary to pay careful attention to dimensions, and this also accounts for the extreme regularity of the window spacing. It will be noted that there is no indication of a door between the living and dining room; the modern trend is towards a more open use of space, and here all necessary privacy is given by the fireplace, which serves as a partition between the two rooms.

If we follow the passage back to the stair landing, we are ready to go up to the second floor, after a glance at the stair arrangement. Placing the two flights in a straight line as shown has a number of advantages, chief of which are safety, convenience and attractive appearance. The best stairs, as a rule, are the least complicated, and their location must be carefully studied. A stair which lands in the living room, for instance, may be very handsome, but it represents a considerable sacrifice of privacy for the occupants.

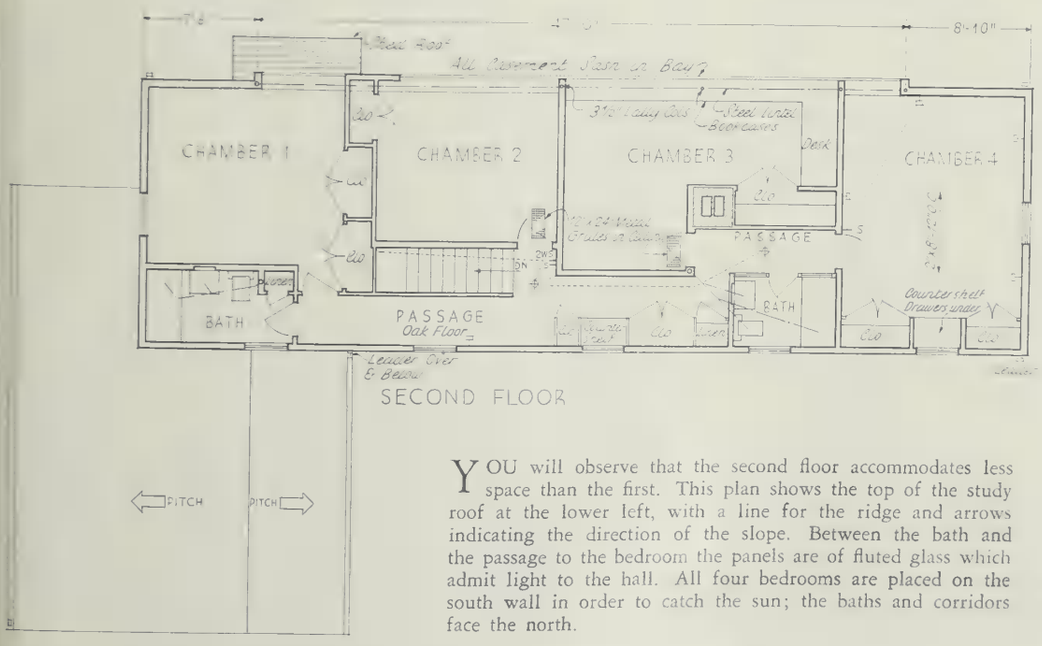
The second floor occupies less space than the first. Since a plan is nothing more than a horizontal slice through a house, this plan shows the top of the study roof. In preparing the plan of this floor it was necessary to provide for the chimney, which comes up through Chamber three. To eliminate an undesirable bump in the room, a closet was fitted into a space as wide as the chimney, and the bedroom was made into an L-shaped space with a study alcove.

A special kind of wall indication is seen between the bath and the passage to bedrooms three and four. Here the solid wall was omitted, and replaced by panels of fluted glass, a scheme which gives the bath the required privacy, but also admits light to the hall.

Perhaps the most unusual feature at this level is the so-called bay, which is a solid expanse of window extending for about forty feet. Since there is no wall at this point, *(Continued on page 38)*



THE first-floor plan contains the main living quarters. A lavatory is conveniently placed next to the stairs. The door between the kitchen and the dining room is shown to swing both ways. A maximum of windows was provided in this design to give the owner much-wanted sunlight. On such a plan as this it is possible to arrange cut-outs of furniture so that the sizes and furnishing possibilities of the rooms can be gauged.



YOU will observe that the second floor accommodates less space than the first. This plan shows the top of the study roof at the lower left, with a line for the ridge and arrows indicating the direction of the slope. Between the bath and the passage to the bedroom the panels are of fluted glass which admit light to the hall. All four bedrooms are placed on the south wall in order to catch the sun; the baths and corridors face the north.



From Louis L. Allen, Inc.

TREATY ROOM OF UXBRIDGE

The Birth Certificate of this Famous English Room is the Evidence Furnished by Its History

PROBABLY no more distinguished living room could be created today than this one of seventeenth-century English. The chair is pure James I, commodious and luxurious, and the loveseat with its smooth curves and deep cushions provide a maximum of comfort for furniture of that period.

On the 30th day of January 1645, negotiations between the commissions of Charles I and the commissioners of Cromwell started in this Treaty Room. There were sixteen commissioners for the King and sixteen for Cromwell, including four from the Parliament of Scotland. It was hoped that this treaty would result in peace and establish good will among the people, but after three weeks the debate ended unsatisfactorily, the commissioners returning home.

In 1689, the house became the property of the distinguished Wentworth Gurneys, and was finally transformed into a coaching house, known as "The Crown and Old Treaty House." Today it is a well-known inn, flourishing through all these years largely because of its historic interest.

The size of this Treaty Room is approximately twenty-two by eighteen feet. It is paneled in oak from floor to ceiling and at one end of the room has a magnificent fireplace with a paneled overmantel. Opposite the fireplace is a deep bow-window with carved oak wainscot. The character of the carving is typical of the reign of James I.

The oak has acquired a deep, reddish-brown patine through centuries of care. The room is still furnished with fine old James I furniture and works of art consisting of pine and marble mantels, china, glass, mirrors and decorative accessories.

This magnificent room was recently brought to the United States by Louis L. Allen, who has it on exhibition at his showroom in New York, completely furnished with chairs, tables and settees of the exact period.

The following is an excerpt from a characteristic article which appeared in the London Daily Chronicle at the time of the Treaty Room's removal:

"Now, having been sold to an American, it has been dismantled. Soon after its arrival in America, it will be re-erected in his galleries on Madison Avenue, New York. We can afford to lose pictures such as 'Pinkie' and the 'Blue Boy' for we have even finer Lawrences and Gainsboroughs, but nothing can replace a room of such historic and unique interest as that now lost to us forever."



THESE two walnut chairs are part of the set charged for on November 29, 1734, and are apparently the work of Thomas Moore himself.

BIRTH CERTIFICATES FOR ANTIQUE FURNITURE

By LIEUT.-COLONEL E. F. STRANGE, C.B.E.

A HABIT arose, some score of years ago, among writers on English furniture, of ascribing dates to particular objects as precise as if the things carried evidence as convincing as the hallmarks on silver. While one does not challenge the general basis on which have been founded the opinions of the distinguished experts who have adopted this practice, there seem to be common-sense reasons why so close a classification should not be accepted without wide reservations.

In the earlier periods of English furniture, before the publication of the first of the series of eighteenth-century books of designs, the documentary evidence on which a definite date can be allotted to a piece of furniture is very limited. One has accounts, such as those of Hampton Court, which supply fairly circumstantial grounds on which the identification of an occasional piece may reasonably be presumed. In a few instances, a record exists of the purchase or gift of some article of special importance which still remains in ownership of unimpeachable descent from the original possessor. But to apply the process to the general output of cabinet-makers, joiners and chairmakers of the sixteenth and early seventeenth century is but the merest conjecture—an extreme instance of the lengths to which the fascinating but perilous game of attributions will lead persons of otherwise respectable and even unimaginative habit. For furniture of this period is, with a few and most rare exceptions, unsigned by its maker.

Furniture is hardly capable of expressing the individuality of the craftsman, in the sense that such may be conveyed by a drawing or painting. In that connection, it may be remarked in passing, that the presence of a chair, table or bed, for example, in a picture proves only that the object was in existence when the painting was made; and it is no more conclusive of the date of the former than the detail of the portrait of a provincial mayor in next year's Royal Academy will convince the critics of the next century that this potentate was contemporary with the Queen Anne chair in which he is proudly seated—though, in these days of reproductions that conclusion is not only possible but largely probable! The extent to which the game may be pushed is well shown in one of the most recent and, in other respects, most competent contributions to the history of the industry. A chair is described as "probably an example of Chippendale's early period" and a year of origin given to it, as 1735, which is when our most distinguished designer-merchant had attained the ripe age of seventeen!

On the other hand, while full allowance must be made for a quite sound and praiseworthy effort to trace the evolution of style by the collation of selected specimens, it must not be forgotten that fashion changed much more slowly in the days when travel was slow, laborious and infrequent, shop-window displays non-existent and the illustrated periodical not yet conceived. Some few designs—those of Le Pautre and Marot may be mentioned—certainly had some circulation in England and exercised their undoubted influence. But how far and how quickly they affected the general production of a flourishing industry by no means confined to London is open to grave question. Moreover, if you place a set of chairs in apparent order of development, how can anyone tell whether the chosen specimen of a particular style is really the parent piece of it? Above all, the national conservatism of the British craftsman must be reckoned with. When he made a good chair of a special pattern and sold it, he probably continued on those lines as long as his market lasted, and very likely brought up his apprentices to the same ideas.

A case in point is supplied by the bills, the property of the Earl of Harrowby, for furniture supplied to one of his ancestors, The Honorable Counsellor Rider, in 1734; and the value of this



A WALNUT chair, a later variant of the "french Walnuttree Chair", without added ornament of any kind. It has turned stretchers and squared terminals to the back legs.



THIS walnut chair is of somewhat later date—probably about 1750. The cabriole leg and claw foot survive in somewhat simplified form. The bow-shaped back is very graceful.



A TYPICAL example of the English version of the Louis Quatorze style, with characteristic shell ornament on the front of the seat and graceful carving in low relief elsewhere. Its date would be about 1740 and it represents the last phase of the Age of Walnut.

is enhanced and, one hopes, the moral of the foregoing dissertation established by the fact that we can illustrate two of the chairs which still remain in his possession and in the house where they were first deposited. These bills we print in full, as follows: the originals are also still in Lord Harrowby's hands.

The Hon^{ble}
COUNSlr RIDER DR to Messrs. Bell & Moore.

1734	£	s.	d.
May 14th			
To 6 Mahogany hall Chairs compleat..	4	4	0
To a Mahogany Dineing Table & frame hoath flaps to fall down very good wood	3	3	0
To an Eagle frame & Top carved and Guilded in burnished gold.....	12	0	0
To a large Carved and guilt sconce Pedmt. frame with a new glass & fixing			
Do. with holdfasts & screws.....	12	0	0
To a leather cover to your Guilt Table.	00	6	0
To 2 Leather Spols	00	2	6
27th			
To 2 Carved & guilt wings fixt to a chimney frame of your own.....	00	14	0
28th.			
To a neat Wallnuttree Tea Box with 3 Canisters & a brass lock to your own key Compleat Delivd. to Mr. Newman	01	05	0
June 11			
To a Mohogany Writing Table & frame with a Drawer to your front & Convenient in ye same for Writting with a Sliding board Covered with green Cloath & ye Top to rise like a Desk with a good lock and springs & brass work complet	06	00	0
	£39	14	6

Recvd. Decr. 20 1734
The full Con^{tts}. of this bill and all Demands for Da^{LL}. Bell & Self.
Thos. Moore.

The Hon^{ble}
COUNC:lr RIDER Dr: to THOS. MOORE.

1734	£	s.	d.
Oct. 31st.			
To fixing up Glasses att your House and Matterials used	00	02	0
Nov. 29th.			
To ten hansome Wallnuttree Chairs broad banister backs cutt in a shape with scrole topes finneasd with very good wood, loose compass seats, stuft in white Hessings with rich carved fore feet with Lyons faces on Ye Knees and Lyons Paws & O. Ge back feet with scroles and carved shells to ye fore rails.....	27	10	00
Dec. 4th.			
To ten french Walnuttree Chairs Compass seats Stuft and Stuft backs & The fore feet carved with Lyons faces and Paws like ye other Chairs stufed and covered in white Hassings complt.	27	10	0
7th.			
To 2 Hansome carved and guilt frames for marble			

[*Continued on page 38*]

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DECORATOR



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FOR the first time this ideal inexpensive portable greenhouse which you see everywhere in England, can be bought from its sole maker in this country.

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HAVANA

PEOPLE WHO LIVE IN GLASS HOUSES

(Continued from page 26)

their native haunts, blood-root, Dutchmen's breeches, wild violets, blue and white forget-me-nots and other woodsy flowers. These he replants in pots, buries in the coldframe, covers with leaves and lets them freeze until January; then they are brought to the garden room where, within a few weeks, Spring herself appears.

A woman gardener has assembled the cactus growths, the Indian paint-brush, the arbutus, the rare semi-tropical flowers of the Indiana sand dunes together with those fungi and edelweiss-like growths entirely Arctic in character, and has produced a garden which in itself carries a whole geologic history.

The ideal greenhouse is designed to hold maintenance costs to a minimum. The frames are of steel, hot galvanized to prevent rust and too frequent repaintings. The fittings are of malleable iron which will not crack. The wood members are of clear-heart cypress which never decays, and the heating device is designed for economy with automatic operation and thermostatic control which keeps temperature exactly right.

Practical and attractive, there is a two-compartment greenhouse, making two distinct temperatures possible under the same roof. From violets, which eschew the overheated atmosphere, to orchids which demand jungle moisture and heat, anything may be grown in this type of glass plant. Cozy and compact greenhouse equipment does not need a big establishment to insure the maximum of enjoyment for the owner.

Practical points to consider in buying a greenhouse are the building site and orientation, the widths of growing houses, lengths and number of compartments, types of construction, pitch, types of roofs, possibility of the curved eave, gutters, glass, ventilation, benches, tables, heating, masonry, general appearance, maximum light and minimum shade, upkeep expense, long life, strength, extra headroom and painting.

The masonry includes the foundation for the service building and the greenhouse proper. It may be of concrete, brick, stone, or both. Care should be taken that the service building follows the design of the buildings near-by. The greenhouse expert will prepare the detailed plans of masonry foundations including walks, heating main trenches and piers which support the heating system so that an estimate may be secured from the local mason, who builds the foundations before the glass erection commences.

The heating of your greenhouse is an important point. It is subject to many variations, but a low-pressure gravity hot-water heating system, the choice of the majority of owners, seems the best type for the average size private greenhouse. Hot water radiation does not throw off such an intense heat as does steam radiation and the temperature can be maintained more uniformly and controled more readily. With a steam system a night watchman or thermostatic control is almost necessary.

A greenhouse may be heated from a house plant but this is not the most satisfactory way; in fact it is more economical to have an independent plant. The residence boiler is customarily checked at night; the greenhouse temperature must be maintained continually. Flowers do not stand the changes of temperature to which the human being is immune.

A greenhouse is built to produce at all times the ideal conditions of heat, light and ventilation needed by various plants so that the pleasure of raising flowers, fruits or vegetables may be enjoyed during all seasons and at any place.

Perhaps the most successful start will be made with a lean-to. With it one may experiment at little expense. On the south side of the house or garage, the lean-to may be heated successfully from the house plant. Or your first greenhouse may be one of those portable affairs which are set up in sections. With exceptional strength, accurate dimensions and excellent workmanship, sectional assembly is a matter of only a few hours. The heavy foundation plate is staked firmly in the ground, the first section is put into place, the end panels are easily added and each additional section bolts into its position easily and solidly. The result is a rigid and practical little greenhouse.

SELECTING CHAIRS FOR COMFORT

(Continued from page 23)

the French bergère, with its cushioned seat and fitted back, is becoming more and more popular, while the wing chair, which, with its high back and sides, affords a sense of privacy, is much enjoyed by the person who wants to sink down to an evening of quiet reading.

Mr. Mackenzie finds that down filling remains the favorite for all seats and arm cushions.

According to Rose Cumming a man should consider his weight as well as his height in chair selecting. A long-legged client must have a long cushion as a seat, otherwise his legs will stretch out in front of him embarrassingly. She says that "one reason women past middle-age prefer neither the deep nor the soft chair is because they have to struggle so to get out of it. When a client can use only a few chairs in a room, I think it wise to have at least one very wide deep chair, after the fashion of Charles I furniture." Miss Cumming thinks that women like all chairs to have fitted backs—the side chair as well as the armchair.

In talking with Mrs. Theodore Roosevelt, Jr., who is at present the head of the Arden Galleries, I discovered that she takes this question of chairs quite seriously and has investigated the matter so conscientiously that I feel it would be interesting to publish her statement in full. She says: "I am particularly interested in this discussion which ARTS & DECORATION is going to publish regarding the requirements of a comfortable chair and my conclusions are that such a chair must not only *be* comfortable but it must *look* comfortable; the height should allow the heels to rest firmly on the floor and carry the weight of the lower legs, and the depth should be sufficient to give support under the knees without cutting off the circulation.

"The contour of the back should be so designed as to give support especially at the small of the back, and the shoulders should be wide enough to allow turning; the height above the seat must be sufficient to support the elbows and forearms in a relaxed position, and the legs so placed that the chair cannot tip if the occupant changes position suddenly."

ALLURING STAIRWAYS OF TODAY

(Continued from page 10)

than the steps with lower risers and the wider treads.

In the smaller cottage, or even in the duplex apartment, the stairways nearly always ascend in a straight run of steps without landings or turns, making sure that there is ample landing space and satisfactory approach.

Whether the staircase is to be a graceful decorative feature, with wide treads and distinctive balustrade, or merely a convenient link between two floors is a matter that first of all must be considered mathematically and in the second place with thought to the expense. If the house is in a definite architectural period, naturally the stairway must conform to that and also to the general decoration of the house. This can be achieved by the wise use of appropriate materials, such as iron, cement or wood, and by the tone of the natural wood or the color of paint used on wood and iron. M. F. R.

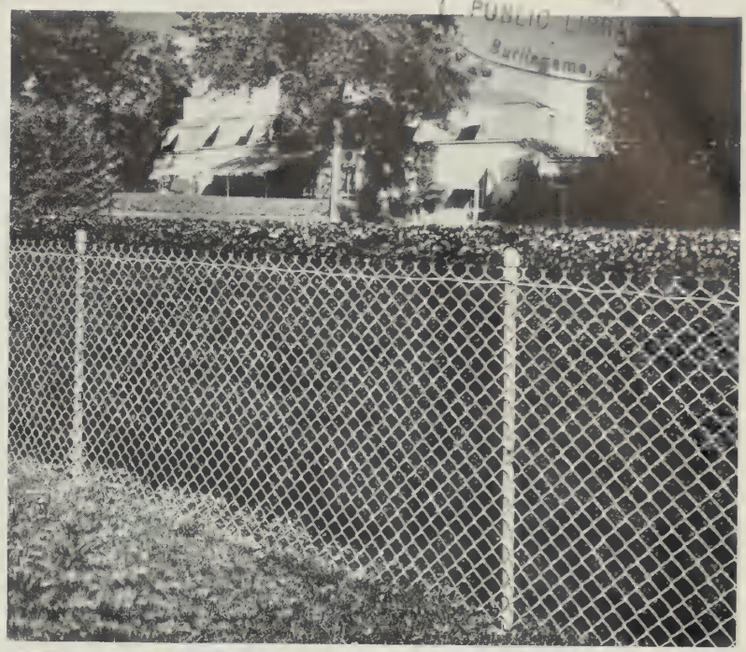
FUTURE HEIRLOOMS IN 1940 GLASS

(Continued from page 17)

Pennsylvania. Their new pattern is a "diamond" design. It is repeated in stemware and other dinnerware, and commemorates an important event in the history of this firm as well as in the history of glass. This diamond pattern is deep-cut, rich and brilliant. From this house also comes the graceful series of swans, ranging from three inches to eleven inches in size, showing a decorative, as well as merely useful, quality. A line of these swans used as a centerpiece, each carrying a flat-petalled blossom, will be attractive to the hostess who does not aspire to a more elaborate table decoration.

Another trend in glass for 1940 is that the manufacturers are planning designs for the table which harmonize with the flat silver and even the linen.

Undoubtedly in 1940 the age of future heirlooms begins, whether it be in the collectors' field or in the humbler field of daily use in the home. Today glass is among our most important accessories.



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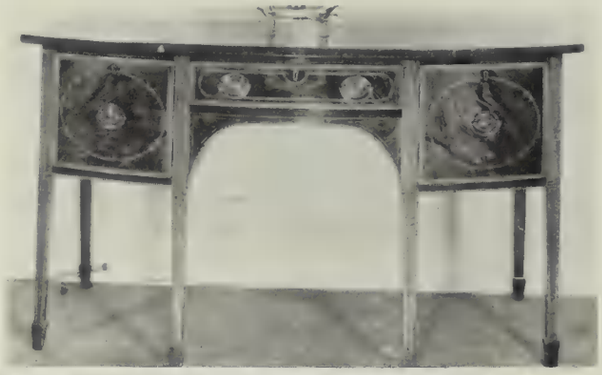
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THIS eighteenth-century Sheraton mahogany sideboard is unusually attractive because of its rich color, exceptionally fine cross-banding and graceful lines. Needhams Antiques, Inc.



ENGLISH Sheraton dining table of unusually fine mahogany. The columnar arrangement of the legs makes for greater stability and greater comfort, as there is no interference of aprons or legs. The table can be extended by means of two extra leaves. Circa 1800 Florian Papp, Inc.—Vase at the right was a gift from the Russian czar to the Austrian emperor in 1839. The painting by the Dutch painter Palamedes shows a merry scene of decidedly robust ladies and gentlemen singing and drinking. The carving, gilding and rich colors of the painting as well as the historical associations a rare find for the connoisseur. Julius Carlebach, Inc.



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Does your home mirror your individuality and express your taste? Is it the perfect background for your own personality? Does it bring you peace when you enter it? Or does some inharmonious note spoil the entire effect for which you are striving?

You have talent, of course. You want your home to express your own ideas. But you must have more than talent when planning your home for there are definite principles of decoration which must be known and thoroughly understood before your home can be perfect in detail and correct for you.

Your decorator is governed by these principles and so trained that he or she can use your ideas, weaving them around the rules and facts of decoration so that the completed home is perfect and just what you yourself had wished to express.

All through the ages, great people have considered the home and its decoration an important part of their daily life. No matter how burdened they were with duties and cares of state, they devoted thought to planning their backgrounds so that they have left the indelible mark of their personality for all times.

But of course, they did not actually carry out their ideas although styles of decoration have been named for them. They understood well that this demands technical knowledge and skill, just as for any other work of art. They merely gave their ideas to the artists and artisans of the day, knowing that they would build upon them and bring them to reality.

So always your decorator will save you the time and countless worries that you would be sure to encounter if you tried to work without this expert guidance. When you consult your decorator you are assured of the home of which you have dreamed.

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A HOME IN THE DESERT

(Continued from page 20)

shine is the rule. Or, if by chance, the sun reflects all too enthusiastically at Palm Springs, they can reach sea breezes with ease. No greater contrasts, in closer reach can be had. Palms Springs' nearness to several large cities, its splendid, paved roads attracts busy folk who can go from civilization to wilderness in an hour or so.

The native palm tree beside the pool does not seem to mind having a vivid green lawn, instead of warm sand about it. Vines have been set where they will, as soon as they have had time to become established, bring bright color to the white wall. The furniture is blue, painted to conform to the general tone of the pool and woodwork. Blue skies, which generally prevail through the winter months, give the final note of serenity and beauty.

Victor Hugo says "Architecture down to the fifteenth century was the chief register of humanity. Indeed architecture has brought the record of man's love of home, appreciation of beauty, skill in building and growth of culture down to this very day.

BIRTH CERTIFICATES

(Continued from page 32)

slabbs with Lyons head and paws to ye Leggs agreeable to the Chairs.....18 00 0

To 2 large hansome Carved Scrole Pediment Pear frames with new Glasses to Do finely guilt in Burnish'd Gold.....25 04 0

Decr. ye 18

To 5 large handsome Wallnuttree Compass Side Lanthors with plate Glass Backs and fixing Do.....10

108 06 0

Recv:d in part. 21 00 00

£087 06 00

The Old acctt.. 39 10 00

Ba^{LL}. 126 16 00

Recvd. Decr. 20' 1734

The full Contts. of this bill and all Demands.

by me Thos. Moore.

These accounts throw a singularly interesting light on the transition period when both walnut and mahogany were in vogue, as well as the carved and gilt furniture which, curiously, was also fashionable. In this connection, it is important to note the item of the seventh of December, in which a charge is made for gilt frames for marble slabs, carved to match the lion head and paws of the chairs. We also have a reference to a gilt table and mirror frames. In 1716 the name of James Moore appears in the Hampton Court accounts in partnership with John Gumley and the "Dictionary of English Furniture" mentions further work by him in 1722, 1723 and 1726. In 1727 there is a Hampton Court bill in the name of Elizabeth Gumley and William Turing which may indicate the disappearance of both the original partners and the succession to the business of James Moore by a son. Neither have we information as to Daniel Bell. There is no address or we might associate him with Philip Bell who was a cabinet maker and upholsterer at The White Swan in 1760.

Other special items of interest to which attention may be drawn are the walnut tea-box, the "French Walnuttree Chairs," also of the lion-mask pattern, but with "Stuft backs"—the term "French" may refer either to the country of origin of the wood, which is the more probable assumption or to the form of the backs, to the use of pear wood for the mirrors "in Burnish'd Gold"; and the series, remarkable for its period, of mahogany furniture—a table with falling flaps, a writing table with "Top to rise like a Desk" and hall chairs.

WHEN YOU BUILD YOUR HOME

(Continued from page 29)

it was necessary to put in a steel lintel over the bay, and it is held up by lally columns, which are nothing more than ordinary steel pipes filled with concrete. For an explanation of this large bay it is necessary to look at the compass marked on some of the plans, which shows that this wall faces due south.

Thanks to the fact that the sun is low in winter and high in summer, it is possible to design our houses so that the full amount of winter sun is admitted into the house, with actual savings in fuel as a result. For this reason as well as for the pleasant effect of sunlight, all four bedrooms are placed on the south wall, while baths and corridors are located on the north. In going over blueprints for your own house, it would be very wise to insist on a drawing showing the compass points, as well as view and prevailing breezes.

If there were space for a book instead of a brief article, we could go into vastly greater detail on the essential elements of a blueprint. The important thing is to grasp the room arrangement, their sizes, orientation, equipment and finishes. All of these things can be shown by a few simple symbols such as we have here. In reading blueprints intelligently, it is also necessary to keep several drawings in mind at once, because stairs, chimneys, pipes and wiring have to go through from one level to another as directly and economically as possible. Plans, alone, therefore, give an incomplete picture and it is necessary to have section drawings to enlarge it.

A section is a vertical slice through a building. Once you see which rooms have been cut through, it is easy to read in combination with the plans. The section illustrated here is a common type, and to understand it one only has to realize that the cut has not been made on a straight line, but through the most interesting parts of the house. Heavy lines on the lower stair show that the cut has been taken through this point; on the first floor, however, we move back and take the cut through the passage. Thus on this drawing we can see the room heights, the doors and windows in the passage and living room, and the glass partition in the upstairs bathroom, already mentioned. Taken in combination with the plans such drawings as this are most illuminating and valuable.

For a complete understanding of the design, obviously, more drawings are needed, and a good set of blueprints for even a modest house may run to a dozen or more drawings. These would include elevations—drawings of the outside walls—and details of construction, windows, mouldings, and all special features.

MOST FAVORED SMALL FRUITS

(Continued from page 13)

Brothers writes enthusiastically: "Blueberries are delicious in any way you want them—fresh with sugar and cream, blueberry pie, blueberry muffins, blueberry preserves. They have a delicate tang different from any other small fruit."

Of the cultivated blueberry Burgess Seed and Plant Company says "The cultivated blueberries are far superior to wild fruit, but must have suitable acid soil."

Another old favorite that has gone out of fashion but deserves greater popularity today is the *gooseberry*. If you have an old-fashioned garden it isn't quite complete without one or two gooseberry bushes. They bear heavily and will supply fruit for pies and tarts with some left over for gooseberry jam. Gooseberries are handsome bushes, easy to grow, and thrive in most parts of the country. Named varieties that are recommended are Houghton, Downing and Josselyn.

The large lush fruit of the *dewberry* can rarely be had unless one grows it oneself for it is not often seen in the markets. Dewberries can be trained on low trellises and prove very decorative. One of the best varieties is Lucretia.

The bush cherry is another small fruit which should appear in the garden more frequently. Burgess Seed and Plant Company says of it: "It is a dwarf ornamental bush not over four feet high. It is excellent for preserves, but many object to the flavor in a fresh state."

TALKING SHOP



EVEN those who prefer the stark simplicity of ultra-modern interiors can find nothing outré in the curving lines of this English plate candelabra. It is in the style of George III, but will fit in with practically any period of decoration. $75.00 a pair at James Robinson, Inc., 731 Fifth Avenue, New York.



A GAY little pouch that has plenty of room to hold all your cosmetics *and* Revlon nail enamel. The new lipstick, designed to keep lips and fingertips in tune, was created at the demand of Revlon nail enamel users who felt tired of the disharmony of purple lipstick and rose nail enamel. The pouch sells for $1.60, just the price of the nail enamel and lipstick.



A DISTINGUISHED member of the new General Electric line is this handsome clock of Morocco-grained leather and ebony finished wood that has been combined with white and cream dial. A necessary accessory for the well-outfitted desk.



A PLEASANT group, with interest centered on the small mahogany "utility" table, aptly named because it can be used as a coffee table, end table, for magazines, or merely as a convenient catch-all for ashtrays and other knick-knacks. It's of finely-grained mahogany, with two small drawers, and can easily be carried about by means of the handle top. $35.00 from Old Colony Furniture Company, 385 Madison Avenue, New York.



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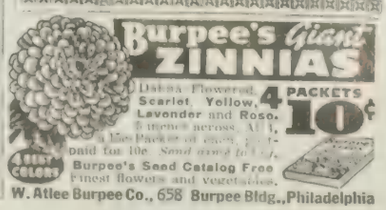
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• Mr. and Mrs. Kelvin C. Vanderlip seemed to be having fun at the Stork Club when the photographer spied them.

• Miss Josephine Johnson and Mr. Wm. Eyre photographed between dances at Montparnasse. Mr. Peter Arno may be seen in the background.

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ARTS & DECORATION

Volume LI April 1940 Number 6

Mary Fanton Roberts, Editor
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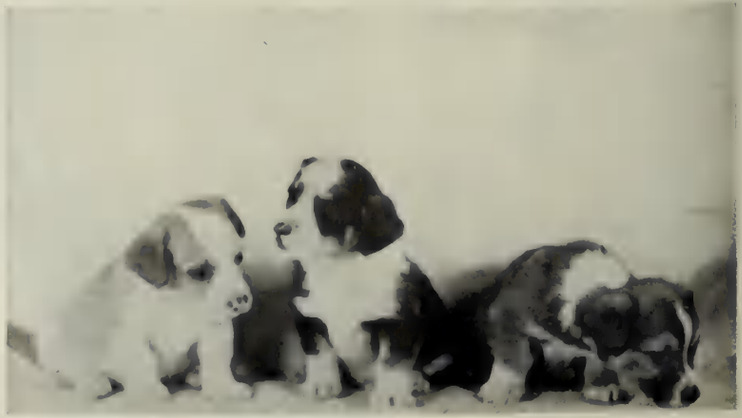
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Consult Your DECORATOR

It is not alone good taste and an instinct for beauty which results in a perfect home. The art of creating a beautiful interior is a technical one. It requires definite training and knowledge, as does any art.

Furniture and decorative accessories may be beautiful in themselves, but wholly inappropriate for your home: for beauty alone is not enough. There should be harmony in the relationship of each piece to another, as well as to the house itself. It should suit the needs of your family and their activities to warrant its existence in your home. When it lacks this quality there is often great disappointment, especially when large sums have been spent.

It is not always the elaborate home which is the most correct. The simplest house may have far more harmony and beauty if it has been furnished with a knowledge of the rules of decoration as well as good taste.

In decorating a home, there are definite principles which must be followed and you should have wise guidance when selecting your furnishings. Your decorator will make impossible the needless waste and dissatisfaction which you might encounter were you to make your selections without trained assistance.

The fact that a room has an interesting color scheme is not enough. There are many technical details upon which the house depends if it is to have practicability, as well as beauty.

The lighting is important. Few untrained people really understand this problem of perfect lighting arrangement. The textiles should conform to the decorative scheme and be well assembled for texture, color and suitability. The room should be well balanced if it is to bring repose. The decorations should blend so harmoniously that one is not aware of each item separately, but of a complete harmonious whole.

Your decorator will create for you a home which is correct in essential details as well as beautiful. And this expert advice need not be costly.

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Photo: Mattie Edwards Hewitt

SPRING comes in New York in this penthouse garden of Mr. T. W. Slocum. The plant selected for the screen, as seen back of the clump of yellow poppies, is a California privet. Perhaps the greatest difficulty in growing plants in a roof garden is the steady beating of the sun all day on the tile flooring and the lack of moisture from the ground at night. The staunch California privet used for a hedge or screen overcomes both these drawbacks, clips well and grows to an exceptional height, where seclusion is desired. It was voted one of seven best all-around hedges by horticulturists' reporting in this number.

ARTS & DECORATION
VOLUME LI APRIL 1940 NUMBER 6



NATURALLY, the home of Mr. and Mrs. William Lescaze in New York City is strictly Modern. The façade, broken only by a high band of windows and large glass block panels, is both dignified and practical.

THE skylight in the living room on the top floor is of glass blocks held firmly by metal strips, supplementing the lighting gained from the windows at opposite ends of the room.



The Home of An Uncompromising Modernist

By HERBERT WILLIAMS

AN unwritten law forbids the physician to practice on his own family. Fortunately no such rule applies to architects. If it did we would never get a really intimate look at an architect's work, since the buildings he designs for others necessarily express a blending of his own and his client's personality. Only when both are combined in a single individual does the picture come sharply into focus: when the architect builds for himself, he has only himself to please. If you like the result, you may be sure you would like what he would do for you.

True of architecture generally, this is especially true of the work of the uncompromising Modernist. William Lescaze, Swiss-born architect, whose New York town house is shown here, is such a Modernist. Trained abroad in the functionalist tradition, he has been an enthusiastic exponent of Modern ever since his arrival



THE dining room is on the first floor of the house proper. It is at the rear and opens onto the dining terrace—the roof of the office space below. It is furnished with the simplest of Modern furniture, the chairs having metal frames and upholstered backs and seats.



THE end of the living room, overlooking the garden, has large windows of the conventional kind. It is used as a library and combines bookshelves with a built-in radio and phonograph.

in this country nineteen years ago. Few architects are articulate, but Lescaze, despite the trace of an accent which serves to emphasize his physical resemblance to Maurice Chevalier, is particularly so. His uncompromising pronouncements have been quoted in newspapers all over America; they have that ability to stir the imagination which editors everywhere recognize as "news."

"Modern architecture," he says, "is not a form versus another form but a process of thinking versus a total lack of thinking. A building is not Modern because it has a flat roof or a corner window. It is only Modern if it meets in every requirement the needs and purposes of the people living in it. It starts from the list of their requirements, not from a pattern."

As architect, with George Howe, for Philadelphia's Oak Lane Country Day School and the Philadelphia Savings Fund Society Building, built in 1929-1930, he had the chance to put these principles into practice at a time when most architects were merely debating them. And as practically the only thoroughgoing functionalist who can point with pride to work completed over ten years ago, he is dean of this infant school of American design. Since that time he has been busy on his own with a series of residences, schools, broadcasting studios and even a garage which are regarded as outstanding examples of the Modern approach.

As might be expected, Lescaze's own house is strikingly Modern. And whatever one's prejudices it must be admitted that it stands out from the dingy brownstones which flank its either side with a bold beauty all its own. The austere gray street façade, broken only by a single, high band of windows and by huge glass block panels, is both dignified and practical. It combines the utmost privacy—the glass block walls exclude both noise and prying eyes—with maximum light and sunshine where these are at a premium. Gaily accented by the bright blue of the doors and trim, it is as appropriate to its time and place as a gleaming new car on a super highway.

Inside, the contrast with its brownstone neighbors is even more apparent.



THE terrace, shown above, leads into the dining room and is used for outdoor meals, whenever the weather will permit. Of course, the Modern furniture is weather-proof.



PRACTICALLY the whole front wall of the reception room leading into Mr. Lescaze's office is of glass blocks which exclude noise and prying eyes.

Burlingame Co.

In the first place, it is not simply a residence, but a combined office and residence. Secondly, and as though to emphasize that his Modernism is no mere matter of asthetics, Lescaze has placed his living room in what can easily be made the pleasantest part of a city house—the topmost floor. Naturally, these two facts have much to do with the rest of the plan. The whole of the ground floor, which extends the full depth of the plot, is given over to his offices, and has its separate entrance from the street. The first floor of the house proper is reached by a high "stoop," brownstone fashion and contains the kitchen, servant's room and the dining room, which is at the rear and opens onto a paved roof terrace over the remainder of the office space below. This leaves the second floor for bedrooms and necessitates a two-story climb to the living room which the Lescazes assert is well worthwhile.

But it is not in plan alone that this house differs from those on either side. In place of their dreary, light-starved rooms it has *space,* space which is alive with light and disposed for use, real use, down to the last inch. From the moment you enter the deep blue reception hall and catch your first glimpse of the wall-sized plateglass doors at the back of the dining room, you begin to realize how much Modern design has to offer the city dweller, not in terms of the functional fetish but in adding joy to city life. The dining room, with its dining terrace for outdoor meals, is as attractive as one could hope to find anywhere, despite its location in the very center of the world's largest city. The walls are white and gray and the windows hung with white Celanese curtains and heavy, floor-to-ceiling white chenille draperies, which may be drawn across the whole wall for nightime privacy. The table is pearwood on tubular metal legs, the metal chairs are upholstered in gray and white striped corduroy and the floor is pale gray rubber.

On the next floor, at the back of the house, is the owner's bedroom. This room faces northeast, and ordinarily would get little or no sunshine, but with characteristic ingenuity the architect has curved the wall outward, forming a small projection like half of a bay window, which *(Continued on page 41)*

THE living room on the top floor extends the full depth and width of the house. The draperies, hung simply at one side of the glass block window, are unfadable yellow chenille. The two built-in couches are upholstered in tête-de-negre mohair, and the floor covering is brown. The effect is very simple, comfortable and Modern.



Crystalline Furniture Is Here

By Robert Medill





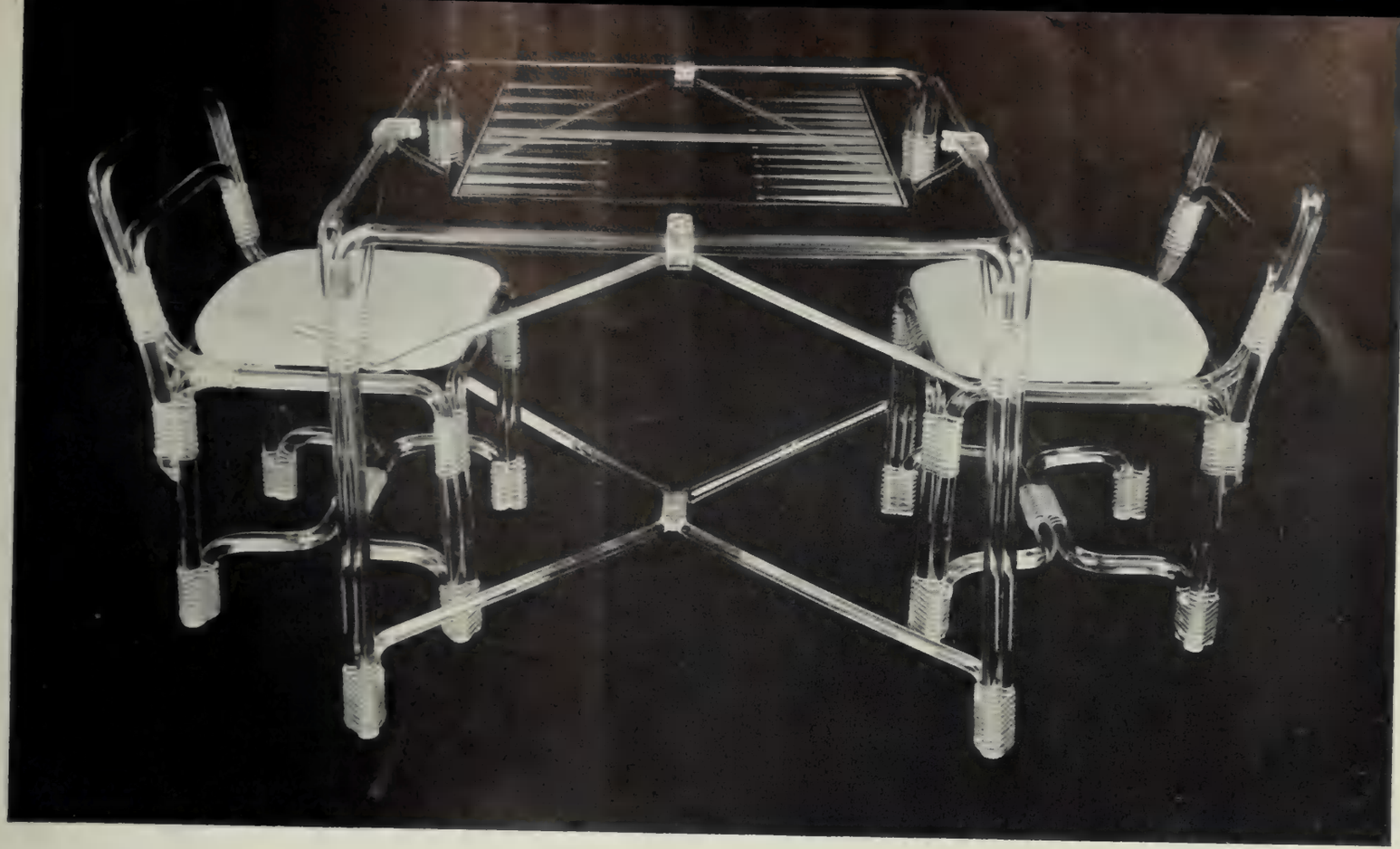
BEFORE very long Americans may be furnishing their homes with coal, cotton, air and water. This may be a startling statement but nevertheless it is true. It does not mean, of course, that these raw materials will be used in their native state but fascinating derivatives of them in a happy chemical combination. The new plastics, made from elements that seem so discordant, conceivably may go far in replacing wood, metal and glass in home furnishings of the future.

Among the most fascinating products in the new world of chemical wizardry, which are destined to change the appearance of our homes, are the transparent and translucent Lucite, Tenite and Plexiglas. Crystal-clear Lucite, the coal tar plastic developed by the Du Pont laboratories and technically known as methyal methacrylate resin, is being made into every conceivable kind of furniture and furnishing. Basically it is a product of coal mixed with water and air, is clearer than optical glass, only half as heavy as glass and as strong as wood. Stated scientifically, its strength is great enough to resist a tension of from four to five and one half tons per square inch.

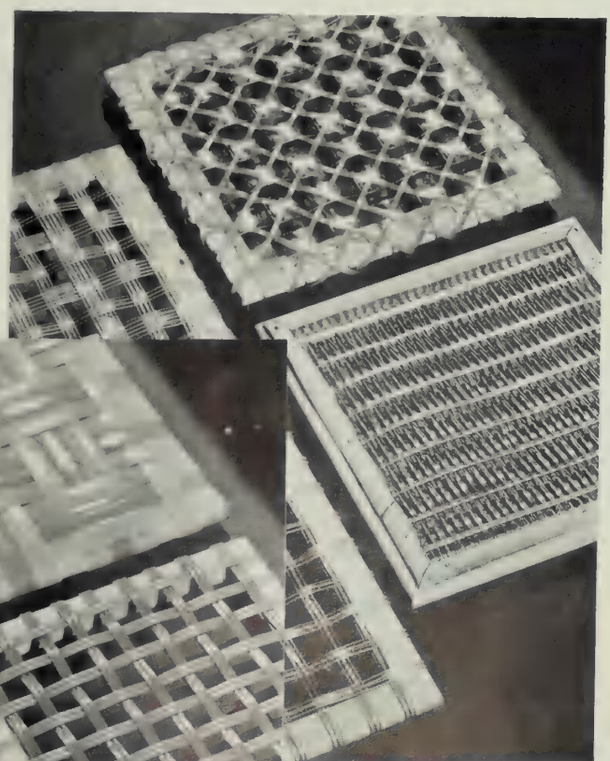
Lucite, having much in common with Tenite and Plexiglas developed by other laboratories, looks like quartz crystal but can be carved, turned on a lathe or worked like metal. Though softer than glass, it has the durability of wood and the smoothness of porcelain. Besides being sawed, cut, drilled and polished, it can be molded to any desired form. Its great virtue in the decorative and architectural fields is its

ABOVE—The new plastics are admirably adapted to outdoor use. In this garden group the chair, table, settee and screen are all of woven Tenite. As can be seen in the back of the settee, the plastic is transparent. Furniture from Ypsilanti Reed Furniture Company. Plastic by Tennessee Eastman Corp.

TENITE is admirably suited for outdoor furniture because it is resilient, does not overheat in the sun and is capable of striking decorative effects through the use of light colors. Painting becomes unnecessary. Furniture from Ypsilanti. Plastic by Tennessee Eastman.



A GAMING table and chairs of Lucite have the framework banded and held together with curved strands of the plastic. The seats are upholstered in white leather; the top of the table is glass on which a backgammon board has been decoratively sandblasted. Courtesy, Emma Romeyn, Inc.





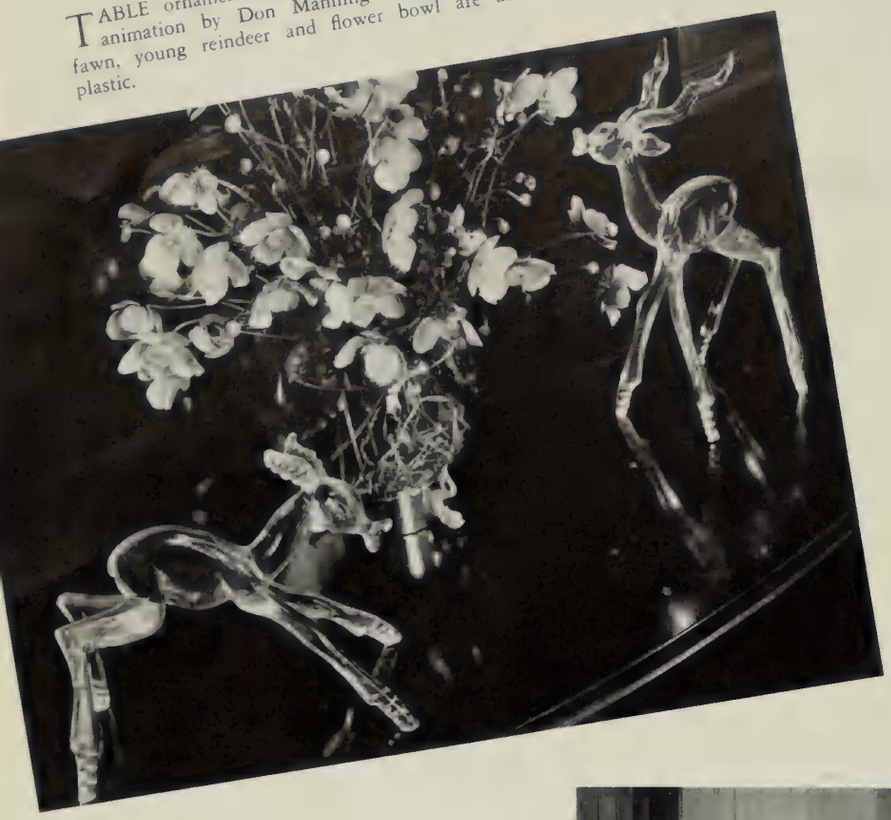
TENITE, in common with the other plastics, is made in fibers and strips so that it can be readily woven by hand and machine into a great variety of patterns for outdoor furniture. These chair seats of Tenite show the wide range of woven patterns. Ypsilanti and Tennessee Eastman.

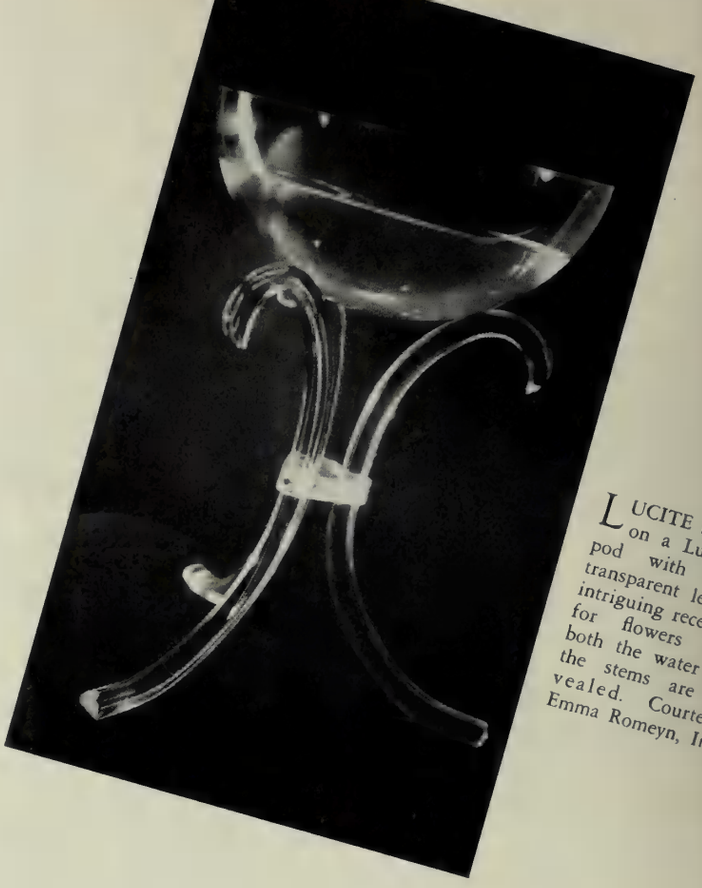
versatility in the workshop for, capable of being cast into sheets, rods and tubes, it serves as basic materials for manufacturing into a thousand and one usable objects.

Now that the laboratories of some of America's great chemical companies have developed this new material well beyond its experimental state, fabricators such as the more enterprising furniture and accessory companies have begun without delay to turn it into a host of objects for the home, just as cellophane, developed commercially a relatively short time ago, came into universal use almost in the twinkling of an eye. Lucite is already appearing in picture and mirror frames, tables, chairs, beds, lamps, waste paper baskets, accessories for the desk such as inkwells and clockpieces, and is being used on the table in flower bases, salad bowls, relish dishes, candlesticks, tables, chairs, beds and other articles too numerous to mention.

Tenite is formed from a somewhat different base than Lucite and Plexiglas. It is made from cotton fiber and was developed by the Tennessee Eastman Company, a subsidiary of Eastman Kodak Company, in their laboratories in Tennessee. There they own 40,000 acres of timber land which supply their factories with wood fiber from which they make wood alcohol, a solvent of cellulose nitrate from which photographic film is made. From an acid by-product of operations, following much experimentation they developed cellulose acetate, a crystalline product, both transparent and translucent, having all the appearance of glass. This versatile plastic is appearing in all manner of objects

TABLE ornaments of Lucite interpreted with animation by Don Manning. The running fawn, young reindeer and flower bowl are all plastic.





LUCITE bowl, s
on a Lucite tr
pod with curved
transparent legs, an
intriguing receptacle
for flowers since
both the water and
the stems are re-
vealed. Courtesy:
Emma Romeyn, Inc.



MATERIAL and form combine in this twisted vase of Lucite to make an interesting flower holder, which is posed against a mirror also framed with Lucite.

AN effective group of plastic furniture is shown at the right. The table top and shelf below, however, are both of glass which is harder and shows greater resistance to scratches. The furniture throughout, including the flower bowl, food cover and marmalade jar, is of Lucite. *Photos Dana B. Merrill.*





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THE new plastics show great versatility in the workshop because they can be sawed, polished, carved and molded like metal. This graceful coffee table is made of carved Plexiglas. The base is in mahogany with inset mirror pan and the top is crystal-clear plate glass. Grosfeld House.

from chessmen possessing the beauty of hand-carved ivory, as shown on the cover of this issue, to automobile parts and home furniture.

An interesting news item in connection with this subject of plastics has just come from Germany. It reports that "Glass slippers will provide a real Cinderella touch this spring. Soles and uppers are made of Plexoglas, which is as flexible and smooth as first-grade leather. The heels are of splinter-proof Plexiglas, providing a slipper more practical than Cinderella's. This new wonder apparel can be obtained without ration cards."

One of the spectacular qualities of Lucite and Plexiglas are their quartz-like attribute of being able to transmit light. Due to the resins' extreme clarity and ability to take a high polish, rods and bands of them have almost perfect internal reflection and make it possible to bend and pipe light. An electric bulb placed at one end of a tube or band, whether the plastic be in its raw state or used as elements of furniture such as table legs, the curved back of a chair or the stem of a lighting fixture, projects light at the other end no matter how far away. This peculiar transmission of light is called "edge lighting." In a bed, for example, light concealed from bulbs at the base of the headboard travels upward and around the top, emerging only at the edge to make a pleasant glow; decorative rods pipe light onto the book of the reclining reader. In a Lucite table, recently shown, light of various colors supplied by an electric outlet below the center base of the table, travels through the encircling rods, which ornament the table top, to the four corner legs.

It will be seen that in the field of such plastics the opportunities for new designs are illimitable both in structure and lighting. Furniture and accessories made of this new material are gradually appearing in the stores. One enterprising furniture manufacturer, Grosfeld House in New York, has just introduced a complete line of furniture for the home made of Plexiglas and is exhibiting, as this article goes to press, a living room, bedroom and foyer furnished entirely in this crystal-clear product. In the West, the Ypsilanti Reed Furniture Company is introducing Tenite furniture for use on terraces, porches and lawns woven by looms and by hand from strands and flat strips. Among its advantages are its durability, its proven resistance to weather, its resilience and the striking decorative effects that can be obtained by using this pellucid material in bright colors, thereby eliminating the necessity of painting. The plastic, having low heat conductivity, prevents the furniture from becoming uncomfortably hot under the sun's rays; its extremely low moisture absorption enables it to dry very quickly after rain and, since it does not crack from exposure, leaves no fibers to tear dresses or hosiery.

Plexiglas and Lucite have the disadvantage and advantage of being more expensive than wood. Furniture made from them costs *(Continued on page 38)*



THE clarity of the new plastics is shown by the transparent quality of this occasional table of simple lines against the striped satin easy chair. The chair has legs in grooves of fluted Plexiglas. Furniture from Grosfeld House.



THREE large shallow plates of the Ming period adapted for use as fruit dishes. The glowing color of celadon ware is enhanced in contrast with fruit or flowering plants.

Celadon, China's Famous Porcelain

By A. L. HETHERINGTON

LOVERS of old furniture recognize the decorative value of Chinese blue and white porcelain as a foil to it and this theme needs no elaboration. But the equal, if not greater, merits of celadon porcelain are far less widely appreciated.

The origin of the name celadon is uncertain. The most probable derivation is that it originated from Saladin, Sultan of Egypt, who sent forty pieces of the porcelain to Nur-ed-din, Sultan of Damascus, in A.D. 1171. The name may also have been derived from that of the shepherd Céladon, a character in a seventeenth-century romance called "L'Astrée," whose garb of gray-green cloth on the stage became so well-known. In any case celadon is distinguished by the restful shades of green glaze with which it is covered, and these vary from an olive green through soft but lighter greens to a green with a distinctly bluish tone. Some of the celadons, particularly those made in Corea, are gray-green.

This glazed porcelain was a favorite with the Chinese potters from very early times. Fragments of it were found in the ruins of Samarra on the Tigris when that town was excavated. Samarra was founded in A.D. 838 and was the capital of the Caliphate until about 883, when it was abandoned and soon buried with sand. Consequently the porcelain unearthed there must have been exported to Mesapotamia from China well before the close of the T'ang dynasty (A.D. 618-906).

It was in the Sung dynasty (A.D. 960-1279), however, that the manufacture of celadon ware became sufficiently famous to merit literary record. In that dynasty we learn that the most famous center of production was in the province of Chêkiang at a town called Lung-ch'üan and its neighborhood. There, in the latter part of the dynasty, two brothers named Chang potted porcelain with this green glaze, though the township was noted for its green porcelain before their advent. These two brothers produced rather different types of ware. The distinguishing feature of the elder Chang's work was the well-marked crackle imparted to the glaze, which was apparently grayish green in color and of a thick marble-like nature. "Ko" ware or the "Elder Brother's" ware is the name given to the productions of the elder Chang and his school. But it is the work of the younger Chang which is better known and which served as the type copied in large quantities by succeeding generations. He and his fellows were striving to reproduce the effect of green jade and in the attempt were often singularly successful.



A CELADON porcelain vase of simple outline can easily be adapted for use as a lamp, as its solid construction and weight prevents it from being easily knocked over.

These Sung specimens have a wonderful softness of texture and an entire absence of the glassiness which distinguishes the later Ming productions. The "soft" effect is due to the presence in the glaze of hosts of minute bubbles and tiny particles of unmelted quartz, from the surface of which light is broken up and reflected. If these imperfections in the glaze are absent the glaze is quite transparent and you can see through the green depth of it to the body below. In the Ming celadons this transparent type of glaze is common and may be due, in part, to a higher temperature being used in the firing. With a higher temperature the particles of quartz would be completely incorporated and most of the air bubbles would be dispersed.

The decoration employed in the early celadons consisted of designs, generally floral in character, produced by carving or etching with the fine point, probably, of a flattened wooden style. In both methods of decoration the glaze



A CURIOUSLY shaped, bright green vase with panels of red-brown storks in relief on the bowl, is lined with various emblems of felicity and longevity; though it dates from the Ming dynasty, it has the vivid coloring that is so in service for decorative pieces in modern interiors.

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A DELICATE lotus design is carved on this massive dish of the Sung dynasty, and three little fish swim in the cool green depths.

was subsequently applied and the piece subjected to a single firing. When, occasionally, the relief design was left uncovered by glaze the iron in the paste caused it to turn red in the firing; design then stood out in reddish brown.

The specimens of Sung period with a distinctly bluish tone of green are known by the Japanese as *Kinuta seiji* and are much prized by them. The word *Kinuta* means mallet and a favorite shape was a vase in the form of a mallet.

There is a different category of green glazed porcelain, also dating from Sung times, which is known as Northern Chinese celadon. The style of decoration is similar but the color of the glaze is a dark olive green. The difference in color and texture is due, largely, to certain chemical changes which take place under varying kiln conditions. We know of several factories other than those in the Lung-ch'üan district which were operating during the Sung dynasty and doubtless potteries in the famous ceramic province of Honan and in other northern areas were producing first-class celadon wares.

Farther north, in Corea, there was made a quite distinct type of celadon porcelain. The color of the glaze is a much more gray-green than the Chinese glaze and the style of decoration and potting is distinctive. Originally the Corean potters were no doubt emigrants from China and based their art upon Chinese motives and shapes, though they soon developed a decoration of their own.

The Sung dynasty was succeeded by the Yüan or Mongol dynasty (A.D. 1280-1368), and during its eighty-seven years of dominance in China, the manufacture of these celadon porcelains was continued. The Mongol Empire was a huge one, created by the conquest of forty kingdoms and extending from the Yellow Sea in the east to the Black Sea in the west, and from Northern Mongolia to Tongking in the south. The merchants of this great empire with its farung trade routes trafficked in porcelains and ex- *(Continued on page 47)*



A LONG-NECKED celadon vase of the K'ang Hsi period. During this time a height of perfection was reached in the making of this pottery which has never been surpassed. The flat carving of this piece does not detract from its singularly graceful form. Courtesy of The Metropolitan Museum of Art.

A RARER type of celadon, much sought after by collectors, is this ring-handled vase of the early fourteenth century, in a misty, olive-green color, with splashes of earthen brown in vivid contrast.





AN amusing little winepot of the Sung dynasty with an urchin astride the handle and an open-mouthed dragon for the spout. Branches and birds are carved on the bowl, and the dragon's feet form the stand.—Above is a covered olive-green celadon jar of the Sung dynasty with carved peonies trailing around the bowl. Courtesy of The Metropolitan Museum of Art.







Photographs: Mattie Edwards Hewitt

ABOVE left—Edging the pool are heather, creeping junipers, cacti and tall water grasses; junipers, azaleas and cacti rise among the rocks.

ABOVE—A stone terrace fitted with weather-resistant furnishings is partly framed by the "L"-shaped recreation room. Skirting the pool at the right are sedums, mugho pines, junipers and azaleas. Along the path and against the house, dogwood, Japanese cherry, Japanese maples, rhododendrons, laurel, flowering shrubs and honey locusts are seen.

Transforming A Rocky Hillside Into A Garden Of Enchantment

By ELLEN D. WANGNER

IT is the natural quality of the one-acre rockery at the home of Mr. and Mrs. Mason M. Ohrbach at Cruger, New York, that has made it so outstandingly lovely; that, and the work done there by the owners with their landscape architect, J. J. Levison. This rock garden is distinctive because it is not artificially laid out but follows the natural slope and contour of the land. Its owners do not consider it complete; hence they are working in it constantly and so adding to its personality, Nature providing the basic design. Its winding paths are of simply-laid flagstones placed at random and back of all, of course, is the consummate skill of the landscape architect who has painted his garden pictures with mass planting, highlights in sun-drenched spots, and trees as a background, and frame for the picture.

From a study of this slope, the owners and landscape architect evolved a definite planting plan suited to the site and to its future development. Succulents creep in and around the rocks, edge the paths and pools, defy the sun, being very modest in their demands for rich soil, water and even care. Of these, cacti, children of the Sun-God, were the first choice, for cacti have fascinating forms and beauty in their blossoms. Sedums are there in great variety—that large family of fleshy herbs, the stonecrops, numbering two hundred species, which are the shock troops of the invincible army of rock plants.

Of course there are masses of green and flowering shrubs to screen the rock garden, and forsythia, spirea, weigela, viburnum, azaleas, rhododendrons, deutzia and laurel to paint unforgettable pictures along the edges of the winding paths. Yuccas, with their rigid tall spikes of creamy bells, are reflected in pools. Daphne contributes its fragrance, heather and the junipers add their notes of individuality. Creeping junipers provide ground cover and ornament, as colorful in winter as in summer. The entire juniper family, a group of staunch and dependable garden friends, grows in a variety of shapes and colorings, enjoys the sun and dry ground and is sturdy enough to stand up under severe clipping.

Mugho pines were chosen, with yews and fast-growing arborvitaes for their varied forms and hues. Trees, too, play their part in this picturesque ensemble. Dogwood, Japanese cherries, flowering crabapples, delicately chiseled birches,





Designed by J. J. Levison, Master of Forestry

Japanese maples, waxy-green magnolias, weeping cherries, all lend their color against a background of stately walnuts, American elms and weeping willows. So skilfully has the garden been planned that all sense of over-crowding or confusion has been avoided. The masses of dark green shrubs and trees are so well placed that they accent the fragile grace and beauty of the smaller plants and flowers.

An old garage, standing at the top of the garden slope, has been converted into an "L" shaped recreation room and bar. It affords a charming court, overhung by trees, for rest and relaxation.

The evolution of this rock garden makes an interesting story. It began with only one modest rock, not more than twelve inches in diameter. An examination of the slope out of which this rock peered suggested a rocky base. Digging was at once begun and in two weeks' time the entire expanse of gray rocks was uncovered. A few additional rocks were introduced and judiciously placed to tie the whole together.

Without the water features the picture would have been incomplete. Two pools, bordered by tall water grasses, their rocky slopes enlivened with rhododendrons, azaleas and junipers, their shimmering surfaces graced by water lilies, give life and movement to the scene. In making these pools which empty into each other, deep, natural holes in the rocks were widened. A fountain was created by damming the larger pool and laying hidden pipes to its center.

Here is a garden of terraces, changing lights and shadows with lacy, wrought-iron benches set here and there from which the wayfarer may enjoy the beauty of gracious paths and mirrored pools.



HERE, with the shrubs, the walnut tree, heavily pruned, produces a compact crown, almost hiding the recreation house. The sports area is at the right, with the small guest cottage beyond; down the bank is the herb garden.

RICHLY varied is the planting of this slope, sedums outlining the path up to the weeping cherry tree at the right. At the left is glimpsed the fountain and edge of the pool, tall birches rising near the terrace. Here also are junipers, rhododendrons, and azaleas. Yuccas and water grasses peep out among the rocks beside the pool.

THE SEVEN MOST FAVORED HEDGES

BARBERRY	10
YEW	7
PRIVET	7
HEMLOCK	6
SPIREA	5
ARBORVITAE	4
LILAC	3

The figures represent the number of nurserymen who have chosen them.



LILACS form a rugged and long lived hedge with fragrant blossoms. Photo: J. Horace McFarland Co.

7 Most Favored Hedges

Selected by Leading Nurserymen

By L. N. CHRISTIANSEN

IT has been only within the past two decades that Americans have developed a dislike for being what the English call "overlooked" in their gardens. However our love of privacy, once it developed, has grown stronger each year. Of course nothing short of a high stone wall, creates this yearned-for privacy in a garden like a well-chosen and well-planted hedge. Hedges fall into two natural categories, those that are dense and close growing, for use as screens, and those that are fairly open and used merely to separate various sections of the garden.

Since thousands of new hedges are being planted this spring it is an excellent time to seek the advice of the leading nurserymen of the country as to what varieties they consider most satisfactory. The nurserymen consulted include Farr Nursery Company, Weiser Park, Pennsylvania; Glen Brothers, Rochester, New York; Hicks Nurseries, West-



HEDGES of yew add beauty and dignity to any garden. Photo: Hicks Nurseries.

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ARBORVITAE makes a dense, uniform, evergreen hedge which is inexpensive and requires very little care. Photo: J. Horace McFarland Co.

MOST favored among the hedges was barberry. It is hardy, compact and easily grown. Photo: J. Horace McFarland Co.



bury, New York; Stephen Hoyt's Sons Company, New Canaan, Connecticut; R. M. Kellogg Company, Three Rivers, Michigan; F. W. Kelsey Nursery Company, New York City; Lewis and Valentine Nurseries, Roslyn, New York; Maloney Brothers Nursery Company, Inc., Dansville, New York; Stark Brothers, Louisiana, Missouri, and Waynesboro Nurseries, Waynesboro, Virginia.

Seven hedge plants proved to be the most popular. Barberry in its several varieties was mentioned by all ten of the nurserymen. Yew and privet in their several forms each received seven votes, hemlock was chosen by six of the nurserymen, while spirea, arborvita and lilac in variety received five, four and three votes respectively.

Barberry, the most popular of the hedge plants, possesses a number of outstanding virtues. Stephen Hoyt's Sons says of berberis thunbergi "It is very hardy and easily grown, and is compact in habit with attractive small foliage. The leaves turn brilliant red in the fall and are heavily laden with attractive red berries which sometimes last throughout the winter." Barberry is particularly good where a "defensive" hedge is needed because of its thorny character and most animals for this reason will not push through it. Where either a dense or open hedge of three or four feet in height is needed barberry is an excellent choice. It may be pruned or not, as one likes, and the initial cost of a barberry hedge is not great. Other types of barberry mentioned were berberis erect, true hedge columberry and red leaf barberry.

Among the handsomest of the hedges are those formed of *yew*. Tall, medium and low growing varieties are available so that yew may be used either as a high screen or, where a running hedge is to be used, as a low border. Taxus capitata is tall and grows from six to ten feet high; taxus Hicksii is a yew that forms a hedge with straight sides and reaches a height of from four to six feet; taxus cuspidata, which grows from three to five feet with sloped sides, is considered by many people the handsomest of all the yews. Taxus cuspidata nana is the lowest growing of the yews and answers the problem of a permanent low border hedge. It is slow of growth and very compact. Yews are evergreen and, therefore, desirable for a year-round home. Clipped, they give a formal appearance or they may be left untrimmed. Yew is slightly more expensive than most other hedges but for many purposes is well worth the difference.

PRIVET is an inexpensive, fast growing and hardy hedge with attractive foliage which is almost evergreen in some varieties. Photo: J. Horace McFarland Co.





FOR a flowering hedge spirea Van Houttei is one of the most satisfactory. It blooms profusely and has graceful arched branches if allowed to grow naturally. Photo: J. Horace McFarland Co.



HEMLOCK will establish itself in shade or full sun. It makes a beautiful hedge either untrimmed or clipped to formal lines as shown here. Photo: Hicks Nurseries.

Probably the hedge most frequently seen in America is the *privet* in its several varieties. Inexpensive, fast growing and hardy, with attractive small-leaved foliage, privet forms an excellent screen from the outside world. It may be clipped, giving a formal, orderly appearance, or allowed to grow unclipped to considerable height. There are innumerable varieties of privet three of which, California or ovalifolium, Japanese or Ibota and Amur River Privet, are particularly recommended by the nurserymen. California privet has upright growth habits and bears a profusion of white heavily-scented flowers. However, in regions where the temperature drops below zero it may be winter killed. Japanese privet is fast growing and hardy and in the fall bears attractive black berries. The Amur River privet is also hardy; Glen Brothers says of it: "It is probably the best clipped hedge for small properties. A rapid grower, it has good foliage that is almost evergreen."

Where a high, dense, evergreen hedge is needed Canadian *hemlock* is ideal. Growing from six to fifteen feet, tsuga Canadensis will establish itself in all ground conditions in shade or full sun. Although it grows rapidly it is easily pruned and makes a beautiful hedge of good texture either clipped to formal lines or left untrimmed. Canadian hemlock bears a quantity of small cones, adding to its decorative value.

If one wants a flowering hedge that grows rapidly and forms a dense enclosure *spirea Van Houttei* will probably be the most satisfactory. It blooms profusely in spring, its graceful arched branches of white flowers growing so closely as to give the effect of a snowdrift. Spirea Van Houttei, which will reach a height of six or seven feet, requires little or no care and is at its best when allowed to grow naturally. Anthony Waterer, which bears flat clusters of crimson flowers, a low-growing spirea, blooms all summer if kept sheared.

Another of the evergreens suitable for headges is *arborvitae*. Both the globe and pyramidal varieties are satisfactory and can be clipped or grown naturally. The pyramidal arborvitae, which sometimes reaches a height of sixty feet, is particularly useful where a high screen is wanted. However, if it is kept sheared it will still re- (*Continued on page 41*)

The Actual Vote by Leading Nurserymen

Farr Nursery Co. Weiser Park, Penna.	Glen Brothers Rochester, N. Y.	Hicks Nurseries, Inc. Westbury, Long Island, N. Y.	The Stephen Hoyt's Sons Co., Inc. New Canaan, Conn.	R. M. Kellogg Co. Three Rivers, Michigan	F. W. Kelsey Nursery Co. 50 Church St., New York City	Lewis & Valentine Nurseries, Inc. Roslyn, Long Island, N. Y.	Maloney Bros. Nursery Co., Inc. Dansville, N. Y.	Stark Bros. Nurseries and Orchards Co. Louisiana, Missouri	Waynesboro Nurseries, Inc. Waynesboro, Va.
TAXUS CAPITATA Tall Japanese Yew	BERBERIS THUNBERGI Japanese Barberry	TAXUS MEDIA HICKSI Hick's Yew	TSUGA CANADENSIS Hemlock	LIGUSTRUM AMURENSE Amur River Privet	TAXUS CAPITATA Tree form Yew	LIGUSTRUM OVALIFOLIUM California Privet	AMUR RIVER PRIVET	AMUR RIVER PRIVET	TSUGA CANADENSIS Hemlock
TAXUS CUSPIDATA NANA Dwarf Japanese Yew	LIGUSTRUM IBOTA Privet	TSUGA CANADENSIS Hemlock	TAXUS CAPITATA Upright Japanese Yew	LIGUSTRUM NANUM COMPACTUM Lodense Privet	TAXUS CUSPIDATA HICKSI Medium height Yew	LIGUSTRUM IBOTA Japanese Privet	CALIFORNIA PRIVET	"REGEL'S" PRIVET	TAXUS CUSPIDATA AND CAPITATA Yew
THUYA OCCIDENTALIS PYRAMIDALIS Pyramidal Arborvitae	THUYA OCCIDENTALIS American Arborvitae	ILEX CRENATA Japanese Holly	TAXUS CUSPIDATA Spreading Japanese Yew	BERBERIS THUNBERGI ERECTA Truehedge Columnberry	TAXUS CUSPIDATA VERENLEN Low growing Yew	BERBERIS THUNBERGI Japanese Barberry	BARBERRY THUNBERGI Japanese Barberry	JAPANESE BARBERRY	LIGUSTRUM SINENSE Chinese Privet
THUYA GLOBOSA Globe Arborvitae	SYRINGA ROTHAMAGENSIS Chinese Lilac	BUXUS SEMPERVIRENS Boxwood	TAXUS CUSPIDATA NANA Dwarf Japanese Yew	BERBERIS THUNBERGI Japanese Barberry	TSUGA CANADENSIS Hemlock	TSUGA CANADENSIS AND CAROLINA Hemlock	RED LEAF BARBERRY	SPIREA VAN HOUTTEI	LIGUSTRUM OVALIFOLIUM California Privet
BERBERIS THUNBERGI Japanese Barberry	TAXUS CUSPIDATA Japanese Yew	PINUS STROBUS White Pine	SPIREA VAN HOUTTEI Single Bridal Wreath	LIGUSTRUM IBOTA REGELIANUM Regel's Privet	PRUNUS LAUROCERASUS SCHIPKAENSIS Hardy Laurel (Not Mt. Laurel)	TAXUS—CAPITATA, CUSPIDATA AND HICKSI Yew	TRUEHEDGE COLUMNBERRY	HONEYSUCKLE Tartarian (Bush)	BARBERRY THUNBERGI Japanese Barberry
DWARF SPIREA Anthony Waterer	LIGUSTRUM AMURENSE Amur River Privet	FAGUS AMERICANUS AND SYLVATICA Beech	FAGUS SYLVATICA European Green Beech	BERBERIS THUNBERGI ALTROPURPUREA Red Leaved Barberry	BERBERIS THUNBERGI Japanese Barberry	THUJA GLOBOSA Globe Arborvitae	NORWAY SPRUCE	HIBISCUS Syriacus in variety Rose-of-Sharon	BUXUS SUFFRUTICOSA Box Edging
SPIREA VAN HOUTTEI Tall Spirea	TSUGA CANADENSIS Hemlock	CARPINUS BETULUS European Hornbeam	THUJA OCCIDENTALIS American Arborvitae	ULMUS PUMILA Chinese Elm Hedge	ILEX CRENATA CONVEXA Box-leaf Holly	THUJA OCCIDENTALIS American Arborvitae		ELAEGNUS AUGUSTIFOLIUS Oleaster or Russian Olive	BUXUS SEMPERVIRENS Common Box
EUONYMOUS ALATUS COMPACTA [illegible]	SPIREA VAN HOUTTEI	LIGUSTRUM California and Ibota Privet	CRATAEGUS CRUS-GALLI [illegible]	CALIFORNIA [illegible]	CHAMAECYPARIS OBTUSA PLUMOSA AND GRACILIS Japanese Cypress	CHAMAECYPARIS In variety Japanese Cypress		VIBURNUMS In vareity	FORSYTHIA SPECTABILIS
VIBURNUM OPULUS NANA [illegible]	CARPINUS CAROLINIANA [illegible] Beech or Hornbeam	COTONEASTER In variety	SYRINGA [illegible] Hybrid Lilacs		COTONEASTER HORIZONTALIS Cotoneaster	CRATAEGUS In variety Hawthorn or Thorn Apple			ILEX OPACA Native Holly
SYRINGA VULGARIS [illegible]	BERBERRIES ERECT [illegible] berry	BARBERRY In [illegible]	BERBERIS THUNBERGI Japanese Barberry			SPIREA VAN HOUTTEI			LIGUSTRUM REGELIANUM Regel's Privet

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Photographs, Samuel H. Gottscho

AT the left is the inviting entrance to the Spanish Colonial home of Mr. and Mrs. Samuel H. Bowman. The approach is of rose-colored brick laid with white cement and the deep-set door with its fan-shaped lintel is definitely New England. The balustrades at either side are of wrought iron and the profusion of planting is richly tropical.

ABOVE, a view of the door from the hallway, looking out into the garden. Combined with the New England door is a Spanish tile floor and palmettos in Spanish jars.

A FLORIDA HOUSE

OF SPANISH AND NEW ENGLAND INHERITANCE

By Giles Edgerton

IF one were asked to describe two completely diametrically opposed types of architecture, the buildings of Spain and New England might easily suggest themselves as examples. New England—simple, elegant, reticent, yet in many details kindly and homelike. Spanish—stern, forbidding, almost gaunt, with elaborate, ornamental furniture, and ironwork almost the only architectural decoration. And yet, somehow, in Florida, where so many interesting ideas are born, we find a house that uses Spanish architecture in the general outline, yet presents in its details interesting New England highlights.

The house in question is in Miami Beach, the home of Mr. and Mrs. Samuel H. Bowman, designed by the Florida architects: Treanor and Fatio, and worth careful study. The body of the house is two stories high, with one-story wings. Glazed red and green Cuban tiles cover the peaked New England roof; the inset New England porch is supported by slender Colonial columns, while the upper porch is finished with a definitely Spanish wood rail.

The house is brick, painted yellow, with white trim-



ARCHITECTS, TREANOR & FAT

ABOVE is the garden side of the house, royal palms shading the inset porch. The upper balcony has a Spanish wooden railing, and the Spanish tiled roof makes a vivid finish for the picture.

BELOW is a definite combination of Spanish and Colonial in the straight stairway, tiled floor and New England furniture.



ming, New England fashion, and the Spanish balconies and the inset porches are wood. The front door, which is definitely New England, is of cypress, painted white, with leaded glass panels and a fan lintel under a cypress arch. One looks out of this door from a hallway with a Spanish tiled floor and many tropical living plants. The inset porch, with beamed wooden ceilings painted white, is a background for the loggia. Here the ground is covered with Cuban tiles, laid with white cement, and the furniture is of iron, painted white with a decorative pattern of leaves on the back; since wood is not used, these chairs and tables can be left out of doors through the whole winter season.

As this house is in Southern Florida the garden is planted with rich tropical vegetation: royal palms, coconut palms, orange trees, banana trees, bougainvillas climbing the side walls and geraniums growing up into tall shrubs, and there is a long swimming pool. The terraces through the estate are tiled with quarry stone, coral color.

All the windows are double-hung and set with rather large panes of glass in wooden muntins; where shutters are used, they are painted white.

The practical construction of the interior of the house, of course does not include heating facilities, though there is an occasional fireplace, which must have been a great comfort during the recent cold weather in the south. After this frigid season, I understand that an electric heater is to be installed. Throughout the interior of the house the ceilings are plaster, each room in a different color, and the halls, one and all

are painted white. Mr. Bowman's study is paneled in cypress and has a terra cotta floor.

Although this house, as already said, is a combination of Spanish and New England, curiously enough most of the furniture for the interior is antique, largely eighteenth-century English. In the living room the chairs are Sheraton and the upholstered pieces are suited to that period. The table at the left is Jacobean with a long matching Jacobean settle in front of it. The rugs are off-white astrakhan, and the ensemble is harmonious and suited to the house. In the dining room the William and Mary period of English furniture predominates. The chairs have upholstered backs and seats; the window is finished in brilliant colors of straight-hanging chintz. An off-white rug, similar to the one in the living room, is used on a gray marble floor.





THE interior of the house is done very simply. Both the dining and living rooms have floors of Cuban marble tiles in light gray, and the rugs are white astrakhan. The living room mantel is of pickled pine, with walls of light green, while the dining room walls are pale yellow. The general effect of the dining room is Early English, the chairs being upholstered in pale yellow upholstery, and vivid English chintz at the windows. The upholstery and curtains in the living room are singularly felicitous; two of the chairs are in a pale rose and white weave, and the curtains are rough white bouclé. Other chairs have slipcovers of rose, gray and white.

DECORATOR, MISS CLOW



THE roof of the inset porch is of wooden beams, painted white, and the furniture is all of wicker painted white with yellow and yellow and white striped cushions.

WHEN YOU BUILD YOUR HOME— WINDOWS AND DOORS

By George Nelson



EDWARD D. STONE, ARCHITECT

This is the third in a series of articles on When You Build Your Home. The first "The Site" appeared in February; the second "Learning to Read Blueprints" in the March number. Editorial Note.

THERE is no single feature in the house of more critical importance than its fenestration. The pitch and composition of roofs, wall treatments, chimneys and the placing of the broad masses of the building are vital points to be sure, but it is the handling of the windows which instantly gives the key to the quality of the design. If proof is needed, the standard history books are illuminating in this respect; almost invariably it is the treatment of the typical window that is given as one of the main guides to a style. The layman, when confronted with an unfamiliar house, will function in the same way as the historian; it is to the fenestration he looks for a clue to the character of the residence.

Traditionally the window—and these remarks apply to doorways as well—is primarily a function of the structure. In the primitive masonry styles, for example, the window is almost invariably a narrow slot, its width limited by the practical span of the lintel. It is also of interest to point out that in almost all historical styles the development has been towards larger windows as the styles matured. To some extent this trend reflects existing social conditions, as illustrated by the English house, whose early slit windows were necessary for defense and whose later windows, arranged in enormous bays, indicate a greater degree of order and social stability. In the cathedrals the motivation was somewhat different but the trend was the same. At first the windows were extremely small; increasing skill on the part of the builders and the introduction of stained glass were two interacting factors that finally led to the extraordinary stone and glass structures of the late Gothic period.

Today the trend is still visible. When the modern house is mentioned it is the preponderance of window over wall that is inevitably remarked upon. Here again an important factor is structure, although it is by no means the only one. The development of frame construction for larger commercial and industrial

AT the left and below—A surprising adventure in fenestration is shown in the corner window of a guest house at the Virginia plantation of Henry R. Luce. This building is supported by columns reaching up from the porch, allowing the windows to be set in without corner supports. Each large window is about six feet wide by five feet high and is enclosed in a steel sash and frame. Two casement windows are placed at the left of the corner for ventilation. The guest house is whitewashed brick.







ABOVE, a small casement breaks the space of the tower structure. A half-length wrought-iron grille is placed in front of the window which overlooks a magnificent iron wellhead in the patio below. Reginald D. Johnson, architect.

ANOTHER exciting development in fenestration design for the modern home is the circular window placed at the end of the dining room in the home of Richard H. Mandel, shown above, at the right. A frieze of these windows runs from one end to the other of a half-circle, and all are set in metal frames. Edward D. Stone, architect.

LOWER left—This Spanish-Moresque doorway is the entrance to the California home of Mrs. E. Palmer Gavit. In decorative effect it dates back to the time of the Moorish invasion of Spain and is particularly suited to the modern type of the southwestern house. *Photo: Jesse Tarbox Beals.*

LOWER center—A row of casement windows is the background for a table in this Chicago dining room. Casement windows are made in various sizes to open in or out according to the type of design preferred by the architect. Mullions around the diamond panes can be either steel or wood with the frames, of course, to match.

LOWER right—Colonial doorway in the home of Malcolm Stevenson in Westbury, Long Island. The paneled oak door is set between fluted pilasters, with an old fashioned lantern to welcome the guests. Dwight James Baum, architect.

structures has had an effect upon designers of houses, and one result has been a tendency to replace solid bearing walls with a framework, filled in to a large extent with areas of glass. Even the Colonial house, which has always been a framed structure, is showing the influence of modern design in this respect.

In connection with the Colonial style, still far and away the most popular of all American residential types, it is amusing to note that if the builders of colonial times had operated under present-day conditions, they would very probably have discarded the type of window which is identified with the style. Primitive heating with fireplaces made small rooms and small windows necessary; large panes of glass were unobtainable save at prohibitive expense. Hence the familiar double-hung wood window with muntins dividing it into twelve, or even twenty-four, small panes. From the viewpoint of ease of cleaning, such windows are obviously inferior

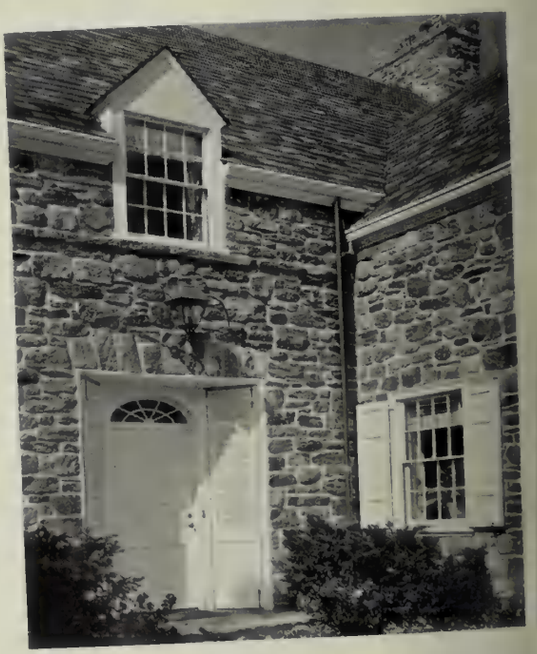














to those with larger panes; the outlook from such windows is also less pleasing since the view is criss-crossed by a network of dark bars. Nevertheless the window has persisted as the standard type for residences, and since it is produced in quantity it has the advantage of low price.

A recent competitor is the casement. By no means a new type this window has suffered from difficulties inherent in its construction. Obviously a window which is hinged and swings out or in is harder to make weathertight than one which slides up and down between wood or metal guides. Also in such windows there is a tendency to warp which can only be overcome by the use of good materials and sound construction. A number of common uses of casement windows are illustrated here: in the traditional styles it is generally the English and Spanish types which have made the greatest use of this window. In modern houses, of course, the casement has been used very frequently.

Aside from these two basic window types, there are two others which are beginning to attract attention: the awning type sash and the horizontally sliding window. The former is what its name indicates, a frame which swings out like an awning. Windows of this kind are often seen on factories, because they can be more easily controlled mechanically. Advantages claimed for awning-type sash are more effective ventilation and protection of the rooms inside from rain. The latter is an important point since it is possible with such windows to leave them open during rainstorms. Like the casement these must be opened by a mechanical operator if screens are used. Horizontally sliding windows have a number of advantages, but their shape, which is horizontal rather than vertical, has tended to restrict their uses to modern houses.

A third type might also be mentioned: fixed sash. This is not a window at all in the conventional sense since it does

A SECOND example of the corner window is shown in this home of F. A. Schaff in Bronxville, New York. Here, instead of single panes of glass, casement windows are set in with wooden bands and frames. This type of fenestration seems especially suited to the more modern Tudor house. Lewis Bowman, architect. *Photo: John W. Gillies, Inc.*

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LEFT—The main doorway in the home of Henry Kern, Esq. in California, designed by George Washington Smith. The carved redwood panels of the door are set in an arch of concrete with Moorish ornaments at the sides and top. The steps, as is usual in California, are of rose brick with white cement. At the left side of the entrance is a small grille window.

LEFT center—A house built after the fashion of the old Colonial stone architecture of Pennsylvania, with the old-type of inset doorway containing shutter doors that fold back at either side, and a fine Colonial half-circle lintel over the door. Double-hung small-paned windows are used throughout. Hunter McDonnell, architect. *Photo: Gottscho.*

LOWER left—The approach to this house of the English Manor type is through an archway of carved stone placed well up on the stone gable and finished below in three corner pilasters. Wrought-iron lanterns light the entrance. Lewis Bowman, architect.



not provide ventilation, but its importance is due to increase as architects and home builders come to realize that a window has two functions: the admission of light and ventilation. Air conditioning on the one hand is tending to reduce the need for outside ventilation, and the use of large glass areas, as in the modern house, is making it also unnecessary to open every window. Fixed sash has the advantage of being cheaper than any of the movable types and it is also more weathertight, a fact which means greater comfort and lower fuel costs. Occasionally designers more enthusiastic than discreet have placed fixed sash where it could not possibly be cleaned except from a ladder on the outside; save for this one point, however, this type of window presents no difficulties of installation or maintenance.

So much for the window types. It will doubtless have been noted that all of the varieties mentioned, with the exception of fixed sash, fall into two main categories: those which open in or out and those which slide vertically or horizontally. When making a decision to use one type or another the question of screening should be considered. With all sliding windows a fixed screen may be used outside; with those which swing, however, it is generally necessary to have an inside hinged screen or, if a fixed screen is desired, some type of mechanical operator which passes through the screen must be installed. There are now a number of very sturdy devices on the market at reasonable prices, and it is the most foolhardy kind of economy to attempt to save money at this point. A cheap operator will give endless trouble, it will not close the window without great difficulty and will eventually have to be replaced. In such cases it would be better to have no operator at all and to work the casements manually.

In windows and doors, as in other parts of the house, a pronounced tendency towards prefabrication has shown itself. For example, it is now possible to buy the common double-hung window as a package, weather-stripped, painted and glazed. Recently a window has appeared which uses the weatherstripping as a guide for the window itself. Sash weights can be replaced with spring balances. Also available are windows in non-rusting aluminum or bronze; the double-hung types are particularly attractive, require no painting and can be operated with the greatest of ease. The prospective home-builder should have his architect show these new developments and explain the advantages, differences in cost, maintenance and special features. As windows are a fairly large item of cost, appreciable savings can be made if care and discrimination are used.

(*Continued on page 43*)

THIS Spanish façade of a Tarrytown house has Crittal casement windows. Wrought iron is used for frames and mullions, and for the drain pipe which is fastened to the cement walls with metal straps. The terrace is of rustic stone, set wide apart to allow grass and herbs to come through the crevices. E. J. Lang, architect.

BELOW—An excellent example of the ribbon window is shown in the wall of a bedroom in the home of Richard H. Mandel in Mt. Kisco. This frieze of windows runs along the wall through four rooms and is made of plate glass with steel frames and ventilators. Edward D. Stone, architect. Donald Deskey, decorator.



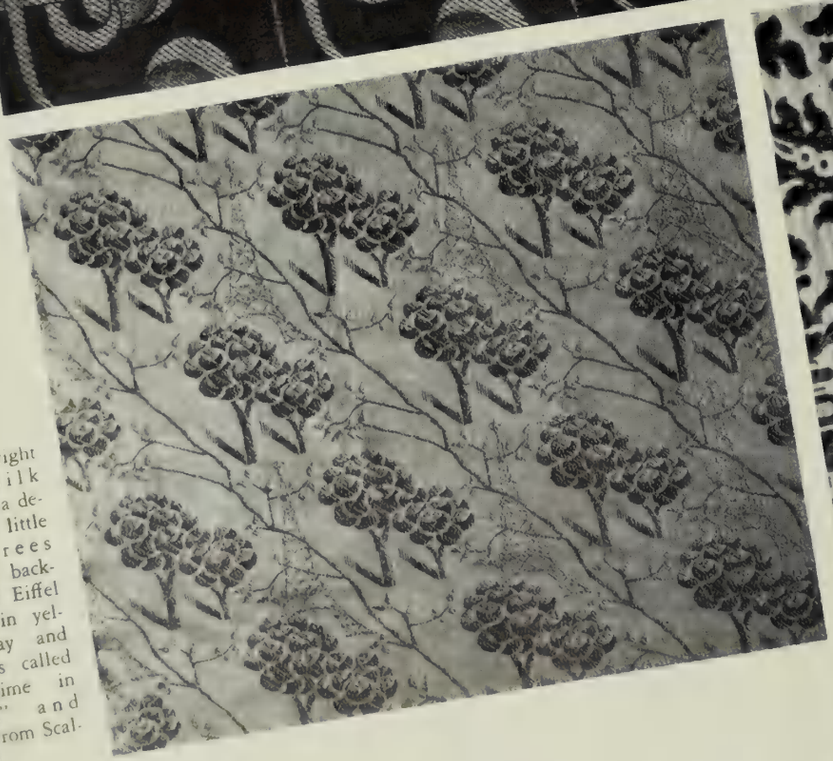
BELOW is a sample of modern plastical matelassé in two tones of beige, specially designed upholstery for modern rooms. Scalamandre Silks, Inc.



BELOW right — French matelassé making striking use of strong colors, excellent for a library or a hall, where there is space. From J. Schumacher.



LEFT—A Fren matelassé with ratine cotton filli a practical furni covering, suit for a country h living room. macher.



AT the right — A silk weave with a design of little fruit trees against a background of Eiffel Towers, in yellow, gray and white, is called "Springtime in Paris," and comes from Scalamandré.



Choosing Your Spring Upholstery

By Sara Sturgeon Small

BELOW—The technique of weaving silk and linen brocade. The design is woven in by hand and a row of shuttles is shown in the picture.



IF you are going to have some upholstering done during the housecleaning period there are a few suggestions about the use and harmonizing of spring fabrics that may be acceptable. Although, under every adventure in good homemaking, there is the basis of good taste and appreciation, still from season to season there are new fabrics and new combinations of fabrics that do much to freshen the home and keep the interior from getting dull and monotonous.

This spring we seem to have launched out on quite a departure in the use of materials. A set of furniture for the drawing room, library or living room is no longer presented in one fabric, however fine. You must think the thing out carefully and although you may be

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Burl

allowed to harmonize different materials in one room, there must be different materials. It is wise to begin with the sofa. First of all select upholstery that is suited to your home and your way of living. Then you can go into the question of velvet, brocade, brocatelle or chintz. Chintz, of course, is used in winter as well as in summer, in the city as well as in the country, usually in the form of washable slipcovers. It protects the furniture and gives a note of freshness and gaiety.

But to return to the more stable materials, if you are living in the city suppose you decide to do over your couch in an upholstered velvet or a quilted satin. This may be in a light tone, appropriate for the summer days. It is wise to make this impressive piece, which is the keynote of the room, in a plain color. Suppose you select chestnut-brown, which goes well with mahogany, walnut or fruitwood, anything except teakwood and the Japanese black finish. You may have three or four of your straight-backed chairs also done in the brown shade; but in upholstering your "chairs for comfort" you may vary the fabrics, using, possibly, a French damask in beige, blue and brown. Then an occasional chair can be done entirely in blue, or in blue and brown stripes. Of course, you must remember your rugs in this scheme and also your draperies. You are lucky if you can have new draperies. With this color scheme you would use a light brown damask drapery with blue gauze glass curtains.

Also, before selecting your scheme of furniture decide what you must keep and use and what is possible to have new. If you prefer a figured fabric for your couch, it may be damask or the more practical brocatelle in mahogany-red brown, in lighter shades of biege or even cream. With this material your "chairs for comfort" would be more effective in a plain color: say in sapphire blue velvet or blue rep, and the occasional chair might be done in a white damask or brocatelle if white is used for the couch. Of course, from this particular chair children have to be excluded and the husband is to be allowed to use it only on state occasions. White is so beautiful and so much used and so hard on the homemaker.

There is another scheme which may be suggestive and would lead to a variety of harmonizing ensembles. Have the woodwork of the couch done in Japanese black; teakwood would do but it is difficult to obtain and very expensive. A blue heavy brocade would do beautifully with this frame; if it is for a country house a blue cotton velvet in a dull sea-blue would be interesting. Then try your big armchair in coral color. For a country house chintz in coral color and green is delightful. For a city house red satin with a blue velvet stripe would be quite exciting. Your small chairs could match *(Continued on page 40)*



COVERING this chair is a sample of "Morna" upholstery fabric, which was chosen for its durability and color for the Coronation Scot train. From Morton Sundour Company, Inc.

BELOW—The fabric at the upper left is a French damask in very delicate blue and rose. The design is of feathers and flowers.—Upper center is a fabric with a peach velvet stripe on a pale rose twill ground; an exquisite fabric for chair or couch covering.—Upper right shows a quilted fabric of beige silk with raised tapestry flowers in rose-red and green; admirable for furniture or draperies.—Below left is a curious fabric in pale jade green. The quilting is outlined in gold and the raised damask gives the effect of embroidery in blue, rose and yellow.—Lower right is a striped material in rose and beige. The beige stripe carries an embroidered pattern in pale green and rose; equally good upholstery for winter or summer furnishings. All from Stroheim & Romann.

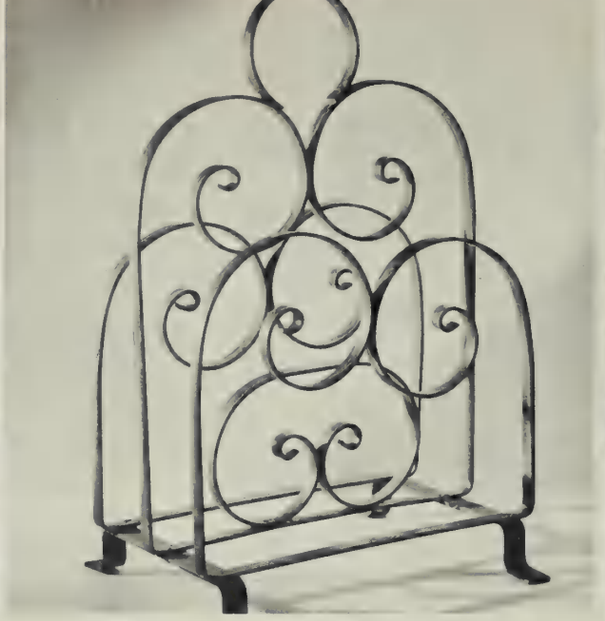
BELOW—Upper left shows a blue damask with Chinese design in silvery white. This is intended for furniture coverings in a rather elaborate French room.—Next is a Louis XV brocade in pale jade green with a pattern in rose, bronze-green and white; especially suited to French Period furniture.—An upholstery of *Tapisserie Goujon* with a ground of off-white brocade and a raised design in crimson; handsome for library or hall. Next is a glowing piece of *de Montespan* damask with a satin-finish background and dusty rose pattern in *repoussé* design; excellent for an elaborate bedroom or a summer drawing room.—Below is a chair cover of matelassé with a quilted cream background and a raised design of a bouquet of roses in three tones; appropriate for a living room of Jacobean or Italian furniture. From Johnson & Faulkner, Inc.







GRACEFUL salt and pepper shakers of silver and crystal from Hammacher Schlemmer.



A SCROLL magazine stand in wrought iron from The Josselyns.



MAGAZINE stand of chromium plate with w handle and base from Revere Copper & I



QUILTED-LEATHER pieces in pastel combinations from Froelich Leather Craft Co.



SILVER-PLATED ash collector with walnut handle from Hammacher Schlemmer.



THIS stainless steel "Flav-saf" cooker from Vischer Products seems cooking by the waterless method



COVERED hors d'oeuvres dish in English china from Alice H. Marks.

Accessories

AFTER THE FACT

By Cherry Nicholson



A "HOT or cold" server in gleaming chromium from Revere Copper & Brass.



A TRI-PLANT stand in green finish with flower pot holders in copper or brass from Chase Brass & Copper Co.

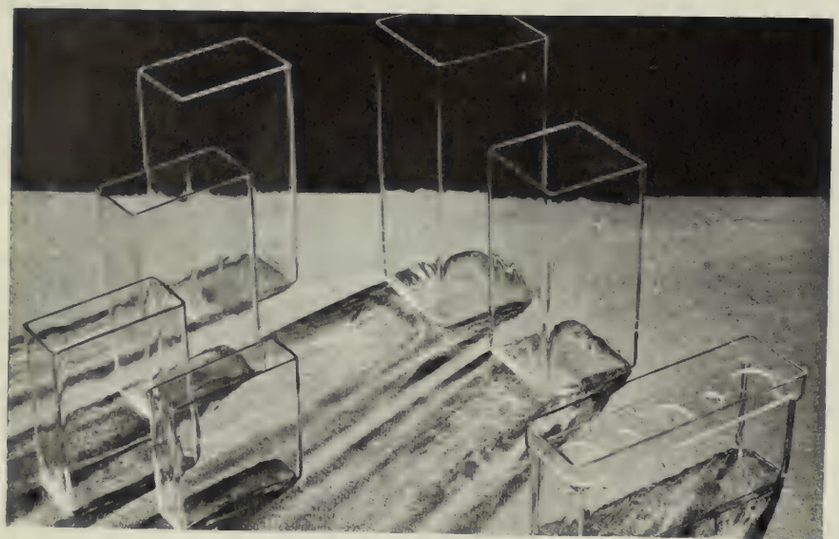
IF the springtime finds your home looking a little depressed, bleak and even a bit threadbare and the spring budget looks the same way—well, there is a way out. Forget that you hoped to have new rugs in the hall, new furniture in the sudy, new curtains in your own bedroom but remember the new home accessories—and their name is legion this spring—for brightening every room in the house. There are lampshades, bookends, magazine racks, flower pots for ivy, centerpieces for the dining table, groups of glass vases, the new épergne which combines candlesticks and flower holders, chafing dishes, individual silver pieces, flowers of bright pottery, little napkins in the Mexican colors in linen, cocktail trays, gay summer curtains, and gay slip-covers too if you are going to stay in town and want your apartment to look like a country home.

Look about your home. What is the least satisfactory article in each room? Would new Mexican doilies wake the charm of the dining room, with window curtains to match in theatrical gauze? What does the cozy living room demand to bring exclamations from friends who drop in for cocktails? If you want summer rugs, try those of embroidered India felt in orange or green or white—very gay, and washable. Have vases and jars filled with long ivy on mantle and bookcase top.

It is amazing what inexpensive accessories can accomplish for the country cottage or city penthouse. Cover your sofa pillows in bright cotton from India, Spain or New York. Consider the charm of a white porch with hurricane lamps, Spanish courtyard lanterns, translucent vases for



POLISHED brass scales from Madolin Mapelsden can be used in many attractive ways.



VERY useful vases of the battery jar type from Pitt Petri.



A TABLE bell, lighter and ash tray, all in French porcelain from Alfred Orlik.

BELOW—Flower-and-candle holders of clear crystal from Ovington's.





A THREE-CANDLE lamp with shade of metallic paper from Chase Brass & Copper Co.

flowers, and a transparent plastic table for knick-knacks. Of course, new lamps are immensely important; lamps with quilted leather standards and with washable lampshades. White is preferred this summer for lamps and for much of the furniture too, leaving your flaming tones for rugs, curtains and linens. With white, wrought iron is singularly effective in firescreens, magazine racks and other articles of black metal. For the garden, cast-iron chairs may be upholstered with white oilcloth—quite exclamatory! India prints make wonderful summer curtains or couch covers with the "tree of life" pattern which is cool and decorative.

Try table mats of woven reeds or cellophane, and a polished mahogany or teakwood table shows off the fashionable new settings to perfection. Or have your white enameled kitchen table put on the porch and use black iron candlesticks with a blue jar of red and yellow flowers.

The accessory is really a magician—merely waving the wand of the imagination will do the trick. Think about a summer home and the accessory will do the rest.

An early Easter invariably preludes an early spring, and an early spring not only turns the fancy of the home-lover to the thoughts of Easter bonnets but to those essential little things which make all the difference between a dull room and one with charm.

1940 has certainly achieved a high level in the presentation of accessories and gadgets. Novel in design and modern in feeling, they are becoming essentials to comfortable living.

Consider magazine stands. Magazines, necessities in up-to-date living, try the heart of the housewife when they are left uncon- (*Continued on page 44*)



THE migratory bluebird, whose model house is seen at the left, can be induced to spend the winter with you if food and the proper shelter are provided. Its house should be placed at least ten feet above the ground, safe from all intrusion. The bluebird is carniverous, relishing worms and caterpillars, but also likes wild berries and fruit; curiously enough, it does not destroy the ordinary garden products.

THE flicker house, right, should be set on a pole twenty feet above the ground, and in not too shady a location. Small chips, sawdust or moist earth should be placed at the bottom of the house.

THE "Fairy" bird house, shown below, was designed especially to decorate a penthouse garden, although it looks as though it might have been made for the playground of Hansel and Gretel. It is done in gray with a deep-pitched green roof and red windows.



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SOLVING THE BIRDS' HOUSING PROBLEMS

JUST looking at the tiny houses that seem as if they had been designed and built by architecturally-minded elves, one would never dream of the research and planning of every minute detail that goes into the making of them. It is so important to keep birds where there are crops that the United States Department of Agriculture has made definite plans as to just what will most attract birds, and keep them happy enough to be willing to stay and eat the worms that are an actual peril to most gardens.

These bird houses designed by Gardenalls' are constructed according to the dimensional specifications of the Department of Agriculture. They are usually made of pine or cypress and are joined exactly, fitted precisely, dadoed wherever possible and glued with hot glue; never a crack is left to make a comfortable dwelling place for vermin. There is an actual system of drainage in each and the roof is water proofed. Another important detail is that each part of the walls, floor and roof is removable so that it may be thoroughly cleaned, and all houses are provided with simple means of hanging or attaching to a tree limb, post or building.

There are some birds which (*Continued on page 47*)

THE wrens are very up-to-date, in that they like a house that will swing. Their houses should face the south to catch the sun. This one at the left, is painted in jonquil colors, striking a dramatic note in the garden.



A NEW type of food shelter, shown at the right, contains seeds stored in the chimney which automatically drops to the porch as the birds pick it up. A "suet tree" offers a varied menu.

Courtesy of Gardenalls'





HERE, the rug is an all-over pattern in two tones of blue. The streamlined furniture from Heywood-Wakefield Company is upholstered in plain blue and plum in contrast to the patterned floor covering. Rug from Bigelow-Sanford. *Photo: George H. Davis.*



UPPER right—A scalloped oval rug with tufted design in white and pastel colors from Cabin Crafts.



On The Selection Of a Floor Covering

By H. R. PEAT

NOT many months ago the interior decorators and furniture purveyors of New York were laughing over the story of the man with the jaguar skin. This handsome pelt was all he possessed in the matter of household furnishings, having lived in hotel apartments for some years.

He desired to move; he desired to establish a bachelor household where it would be possible to carry on the large but informal series of entertainments essential to his business. His choice of dwelling fell upon a penthouse of fairly modest size atop the roof of a fifteen floor building in the East 80's. He placed the jaguar skin upon the hardwood floor of the living room and thought intensely. He decided to build his furnishings around it.

His findings were reasonable and logical; they prove the point that the purchaser of rugs, carpets, furniture, upholstery fabrics and draperies, must find a central motif and remain true to it, otherwise his room becomes a hodge podge of mixed periods and distorted effects which are unrestful and disturbing to the nerves.

Confronted by the problem of an entirely empty room, the question for those about to choose floor coverings may be comparatively simple, once the



ABOVE center—This formal drawing room in a California home uses carved rugs with baroque border design executed in a punky-beige tone. Rugs from V'Soske Shops. Mrs. Kathryn Wagner, decorator.



ABOVE right—In this hooked rug with an oval pattern the even surface pile gives long wear and the colors remain vivid. Asia Mohi Company. *Photo: Charmante Studio.*

Burlingame, Ca

central points of color and period are settled. The rest is merely a matter of selection.

The present year of 1940 must go down in the annals of furnishing as one in which there is greater richness in choice of floor coverings than ever before. There are early American, oriental and imported European rugs and carpets: they come in solid colors and blend with floral designs and conventional patterns: their colors range from the most delicate of pastels to vivid tones rivaling the rainbow.

Perhaps the immediate consideration of the buyer is the size and shape of the rug desired. Next, of course, is one's individual taste in colors and fabrics, and the combinations of fabrics. One must note the floor boards of the room for which the proposed covering is required. Are they sufficiently lovely to be left to view, and perhaps become a definite part of the furnishing scheme, or must they be hidden?

A decision should be made as to whether the walls will be papered or painted. Will there be murals or bordered paper? Just what pictures does one propose to hand upon the walls?

These facts taken into consideration, whether the rugs and the carpets are chosen first or last is of little moment as long as they harmonize. The general living room which has much traffic must be treated differently from the drawing room which is formal and used comparatively little; the dining room, as to floor and furnishings, has a distinctive character; the rugs or carpets for library, den, playroom and bedrooms are equally individual. Harmony will be the first consideration and, with that exact, the suitability for use comes of itself.

Customarily, as has been pointed out, the floor coverings of a room are the center around which the furnishings and draperies revolve. Upholstery vogues come and go since it is simple to have furniture re-covered, but the householder hesitates before replacement of an exquisite and expensive carpet; neither will he who acquires an oriental rug of much worth in history and money, let it go lightly. Carpets and rugs therefore acquire a major importance—like the New Yorker and his jaguar skin.

The question of a solid tone carpet which covers the floor from baseboard to baseboard, is one of individual choice and suitability. If the draperies and upholsteries are figured and the wall carries murals or many decorations, an all-one-tone rug or carpet is a wise decision. Plain rugs also should be selected to use on a patterned tile floor. Figured floor coverings demand a floor without too

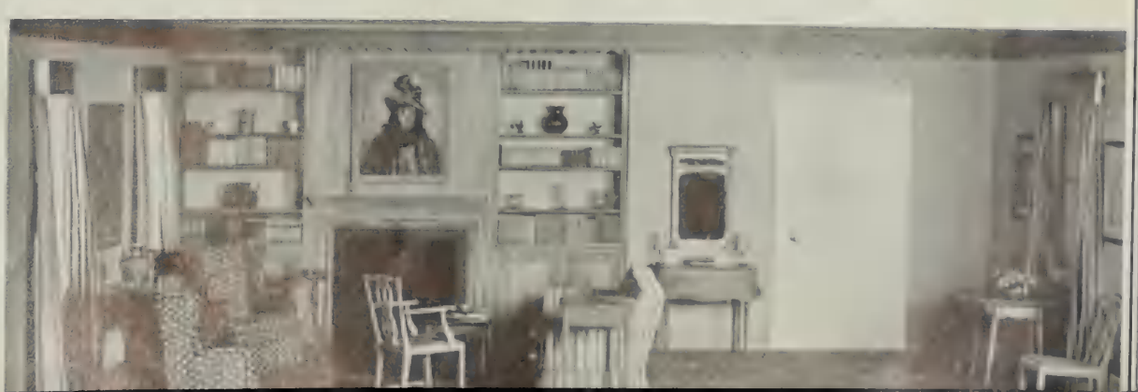


LEFT—A hand-tufted, carved rug which covers the entire floor. The pattern is the Louis XVI bowknot and ribbon design. From V'Soske Shops.

BELOW left—A verdant Arcadian green colors this Alexander Smith broadloom rug laid from wall to wall. With the plain rug, chintzes are used in old red and yellow and the furniture is Chippendale.

BELOW—A rug in wood tones is the background for a country-type living room that features pine and maple. The curtains and sofa fabric are of brown striped chintz from Lehman-Connor Company. Rug from Alexander Smith.









ABOVE—This dining room floor is covered in a one-tone carpet over which is used a Gulistan rug in oriental pattern. The windows are half-hidden under a chenille curtain and the furniture is of Sheraton influence. Rug from A. and M. Karagheusian

much character, and upholstery that will not establish a sense of competition.

One remembers that in colors there is an association of ideas. There are the "warm" colors, the yellows, oranges, reds, red violets and their pastel tints. There are the cool shades of green, blue, gray and their tints which bring restfulness and relief. While the warm shades have a tendency to make the room smaller and cosier, the lighter shades will give the appearance of greater space.

Blue is colder than green, so the basic tone of floor covering being blue, the other furnishings will be 'warm' to compensate. All warm colors naturally require a balance of cool color, for the warm tone appears more intense when the cool one is placed in close proximity.

With few exceptions the color scheme of any room will have two basic tones, contrasting or closely allied, yet not balanced equally. A third color is brought in to highlight the others.

Now the logic of the man with the jaguar skin followed the lines of least resistance. A jaguar is a jungle cat; his background in a natural state is a lush green. The carpet of that penthouse is a rich, moss green, baseboard to base-board, with the *(Continued on page 43)*

UPPER right—For this living room a Firth rug is used in natural colored wools. The design is a Norse type and carries the title "Straws in the Wind." *Photo: Ledo Studios.*



RIGHT—The pattern in this all-over carpet is in square panels and harmonizes well with the living-room furniture. The carpet is from the Mohawk Carpet Mills.



IN this eighteenth century living room oriental rugs are laid on a polished wood floor. An excellent selection was made from antique Ferreghans. From Kent Cooukwan



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CLOSETS FOR THE WELL-ORDERED HOME

"WHAT did we ever do without closets," is the first thought that comes to one on examining these pictures, with all their charm, comfort and convenience. And yet it is not so very long, architecturally speaking, since closets were introduced into the blueprints of the city and country home.

We find very few closets in English, French, Italian or Spanish homes. Of course there are wardrobes and clothes presses and, in the older English country homes, dressing rooms which seem to have taken the place of our commodious and practical dress pantries.



THE colors throughout this dressing room closet for Mrs. Ted Lewis, shown above, are black, red and gold. The shelves are covered with black and gold salubra; red is the predominant note in the section provided for negligée gowns. Red velvet hangers are hung on a red pole and a red, black and gold shelf above is a resting place for hats. The general effect is very gay, as any closet should be. The guest closet in the Lewis home, at the left, is in sky-blue and flesh-colored taffeta. The walls have a white pattern on a sky-blue background; the shelves for hat and hat holders are finished in the pale tones. A time-saving and temper-saving device is a shallow rack, fastened to the inner part of the door, for umbrellas and canes. Mrs. R. F. Massa, decorator.

THE practical closet for men at the right is done throughout in ivory white and brown; at the right hand side are shelves for shirts and underwear, at the left for shoes and slippers. A silk wrap in dark brown is thrown over the shoulders of each suit and coat, supplementing the brown satin curtain in protecting them from dust. Decorated by Mrs. George Herzog of the Closet Shop





Photos: Mattie Edwards Hewitt



Even our early American and Colonial houses do not furnish many closets, except in the kitchen or under the stairway. Corner cupboards and wardrobes seem to fill the bill for country houses all over the world; but today one of the first questions asked the architect or the real estate agent is, "What about closets?" One for every bedroom, one or two in the halls, special closets in the play room and for playthings in the nursery, and spacious closets in dining room and kitchen are demanded in every dwelling. It really must add a great deal to the problems of the blueprint maker, this unceasing and increasing demand for places where clothes may be taken care of, where odds and ends may be hidden and where precious commodities may be secure.

Many of the big shops are adding closet departments to their list of customer conveniences and, occasionally, a single individual, like Mrs. Herzog, devotes all her time to designing interesting, convenient and amusing closets for men, women and children.

M. F. R.

ABOVE, left—A closet for the sports room, or even the average living room, is shown here with shelves for a radio, chess, checkers, records and various games. Below the shelves is space for bridge and chess tables. All the background is done in a light key. An idea developed by W. & J. Sloane for their House of Years. All the sports equipment by Abercrombie and Fitch.

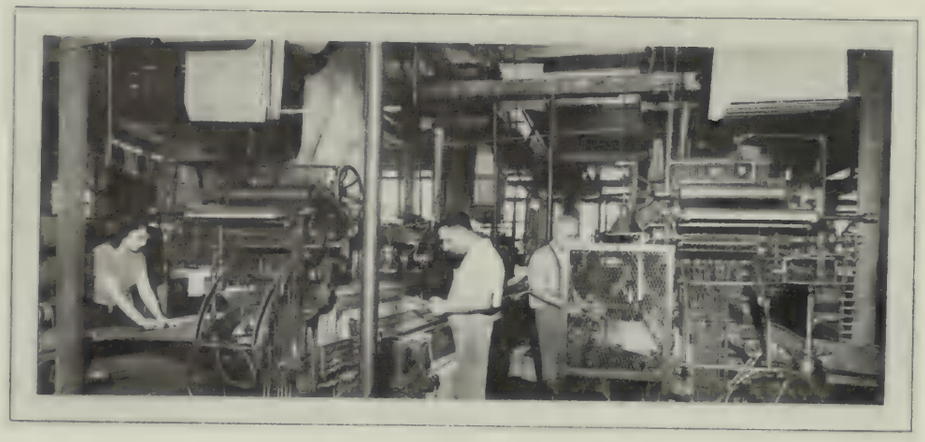
ABOVE, center—A well arranged closet for men shows the shelves for shirts and ties side by side. The ties, as will be seen, are hung at the right and the trousers at the left. The closet is done in white and red and has a well-groomed look. Designed by Mrs. George Herzog of the Closet Shop.

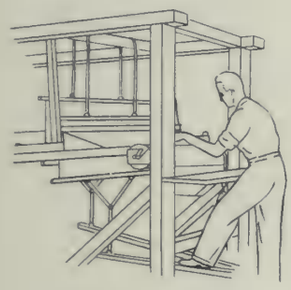
ABOVE, right—This child's closet is appropriately done in blue and white, and all the fittings are in miniature. A small set of shelves holds a basin, and tiny hangers support the little frocks and coats. A small blanket box carries the fittings for the little bed. The chest of drawers can be rolled back into the closet, keeping the nursery neat. There are also tiny hat boxes, not seen in the picture. Fittings by Hämmacher Schlemmer.

RIGHT—A most commodious closet for the débutante has shirtwaist drawers, shoe shelves, boxes for stockings, hat holders, hat boxes and deep drawers for lingerie. This closet is done in gay colors to match the bedroom. Like all the other closets, it is well lighted. B. Altman.

Facts about Fabrics
I

ARE HAND-LOOMED FABRICS SUPERIOR TO MACHINE-LOOMED?





EARLY in the 17th century there was set up in the City of Danzig a "rare invention for the weaving of four or five webs at one time without human help." The historian further records that "the invention was suppressed because it would prejudice the people, and the artist was made away with secretly."

Even today the prejudice persists that in fabric-weaving the "hand-made" product is best. But the real truth is that the hand-craftsman, even beyond his limitations of slow and costly production, cannot compete with the motorized loom in the very instances in which he is supposed to excel; namely, quality, uniformity of weave, purity of color, variety and elaborateness of design.

No human hand, for example, possesses the actual strength to draw the weft threads of a complicated pattern through the warp with the evenness and regularity which is the measure of the fabric's wearing qualities. Whereas the machine, with its perfect uniformity of weave, avoids the disastrous breaking down at unexpected points of a fabric otherwise in good condition.

Further, the continuous and expensive research and experiment which produces perfect dyes and superb raw materials is far beyond the resources of the average hand-craftsman. And the designer who achieves international distinction gravitates naturally to the manufacturer who offers most worthy interpretation of his designs and most lucrative rewards for his genius.

Only in his high artistic standards and maintenance of the great traditions of the master-weavers of the past can the hand-craftsman claim superiority to the average motorized loom. But at the mills of Scalamandré, these standards and traditions are jealously guarded by weavers whose fathers and forefathers have for generations been masters of their art in America and the Old World; and in addition to their pride and probity, equally high as that of any hand-weaver, these craftsmen are given the tremendous advantages of modern science and invention, of endless research and experiment, to aid them in producing the super-fabrics—the heirlooms of tomorrow—that are Scalamandré Silks.

* * *

For the convenience of those who wish to obtain the characteristic effect produced by the hand-loom, Scalamandré maintains not only those producing plain fabrics, but also rarely found jacquard hand-looms, and even looms for the making of broché fabrics. The latter we believe to be the only broché hand-looms in America.

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CHOOSING YOUR SPRING UPHOLSTERY

(Continued from page 27)

your armchair or your couch fabric.

If you are using the black framework you should have black woodwork in your room. Any good house painter should do this for you, that is if you argue long and forcibly enough, with him. Do not accept a mat finish or a surface that looks like a new stovepipe. Insist upon the soft waxy look that you find on a Japanese picture frame.

Even if your furniture is covered with chintz or cretonne you must vary your chairs but not your curtains. Your curtains must match and your chairs must not. And avoid over-harmonizing materials so that you will not lose all contrast and gaiety; be sure that in each room there is some one startling note in window draperies, an occasional chair or pillow covers. The note may be emerald-green, coral-red, Egyptian-blue or even hard, static white, but it must be a highlight in the decorative scheme.

The new fabrics this season discussed here are so many and so alluring that it is hard to give a brief resumé of them. But keep in mind that the beauty of your room is born of your own imagination and knowledge. The fabric is merely your means of achievement.

The interior decorators agree that people want to follow their individual taste, so this is neither a pastel year nor a year for floral or definitely conventional patterns. If there is any definite tendency, it is to have draperies and the heavier upholstery carried out in matching patterns. This leans a little to the Swedish in feeling, the draperies being of a lighter weave than those fabrics which cover the chairs, couches and sofas.

A century or more ago the manufacturer of fabrics showed bangalls, shalloons, Persians, fustian, kersey, cherry derry, moreer, harrateen and damask and a few others in names which now are forgotten. Today the names are different but the goods are no less intriguing. We find a satin-finished import from France with the descriptive name of Sandaline, which is rich and lustrous, the mere handling giving an impression of opulence. There are chintzes, tapestries, brocades, matelassés and velvets, while the vogue of the quilted fabrics seems definitely here to stay. Quilted silks are known, but the quilted sateens are quite new and most effective, whether done in a honeycomb design or in the long, plain stitching which produces a narrow tubular effect.

A new idea is decorated window shades, a development for those who dislike Venetian blinds. The plain beige or cream-colored window shade is painted with a bouquet of flowers which reproduces, in exactly the same colorings, the major motif of the fabric used for furniture or draperies. Painted shades take on a different effect and quality by night light that is attractive; of particular interest is the fact that these paintings, being of oil, may be cleaned with a damp cloth.

The influence of the visit of royalty to this country continues; plaids which came in with the advent of the Scottish-born Queen of England are, if anything, even more popular than before, as are the rough-textured fabrics such as Verona, carried out in delicate pastel shades, and "shag" cloth, the outcome of the fringed effects of some years ago.

"Hand-blocked" has a magic effect upon the feminine mind especially coupled with the patterns of tropical inspiration, such as a schooner in full sail, with an interlacing framing of jungle lianas, palm fronds and exotic fruits. Fruit and gourds are also used in design which bring Mexico to mind. There are some coarser weaves with designs from native Indian blankets, upholstery which would be most effective in a sunroom where Navajo or other Indian floor coverings are used.

Most original are the new photographic fabrics for which Leize Rose, photo-mural specialist, is responsible; these are vital and something which can be made entirely personal. There are six designs in her exhibition, and as many colors. Each pattern measures a full curtain length, which is about nine feet, and there is no pattern repeat. As befits such originality of idea, one composition is titled a "Summer Symphony," which is an arrangement of flowers, the bouquet freshly gathered

(Continued on page 47)

THE HOME OF AN UNCOMPROMISING MODERNIST

(Continued from page 7)

catches the morning sun. The walls are painted two shades of gray and white according to the way the light strikes them. Again, the floor is gray but this time a carpet is used. The bed, covered with a spread of beige and white loose-weave cotton, is set against a pearwood bed-back with a place for books and a lighting trough for reading one's self to sleep.

At the front of the house is the nursery, which gets a flood of sunshine all day long through its glass block wall. Bath and dressing rooms are in the center, with artificial ventilation.

The living room, on the top floor, extends the full depth and width of the house. The street end is again glass block, broken only by shining metal strips which serve to stiffen the panel, and curtained with Celanese. The draperies, hung simply at one side of the panel, are unfadable yellow chenille. This end of the room is social in spirit, and focuses on the fireplace. The two built-in couches are upholstered in tête-de-negre mohair, the floor covering is brown, held in place by snaps so as to be easily removable for dancing. The back half of the room, which has large windows of the conventional kind, is used as a library. Combined with the book shelves is a built-in radio and phonograph, with provision for record storage in an easily accessible form.

Almost no one who has had the opportunity to inspect the Lescaze house from top to bottom goes away with his faith in the Traditional approach unshaken. Many, however, tend to retreat to the position that while Modern may be all right for the city it has no place in the countryside. To these doubters, Lescaze has this to say:

"People seem to have an idealistic, romantic attitude toward the country. Houses must appear to have grown, not to have been built. This humility toward nature is becoming anachronistic. Man is grateful to nature for the shelter she has provided; but if he has been able to construct superior shelters, is there any need to pretend that they are gifts of nature and not accomplishments of man?

"There is little use pretending that a house is part of the landscape. It is a structure to live in, a *machine à habiter*. Dutch architects once tried to build houses that looked like hills, with patent absurdity. Since the days of troglodytes men do not live in hills and caves. They have perfected machines to serve them. They must dominate the house, not be dominated by it.

"There is no gainsaying the fact that a house built of warm colored brick toning into the colors of the landscape, covered with ivy and surrounded by trees possesses an appearance of intimacy with the countryside on which it stands. But houses of Modern design may also be planned to give externally (for this relation in traditional architecture is mostly external) the same sympathetic relationship, and modern houses with their large windows bring the country into a closer connection with the house than the romantic stone piles with their small mullioned windows which are so universally admired.

"To live in harmony with nature is a gracious ideal but not one contradictory to modern design. A house built to serve its functions perfectly, admitting a maximum amount of light and air, erecting the least amount of external barriers cannot help but be in pure harmony with nature."

7 FAVORED HEDGES

(Continued from page 18)

tain its dense growth and its height may be regulated according to the need. Arborvitae has a pleasant fragrance and attractive waxy foliage of a lighter shade than most evergreens. The globe arborvitae, a dwarf type, is recommended by Lewis and Valentine as "the best low, inexpensive evergreen hedge which requires hardly any care". It, too, may be clipped for a formal effect or left unclipped, and since its habits of growth are orderly, clipping is not necessary to maintain a neat appearance.

An ideal hedge for informal planting is *lilac*. The French hybrids are rugged and long lived and branched to the ground. Lilacs form a thick hedge of fifteen or twenty feet, their fragrant blossoms being an asset of no mean value. Easily established, of fairly rapid growth, require little attention, they are especially appropriate for a country garden.

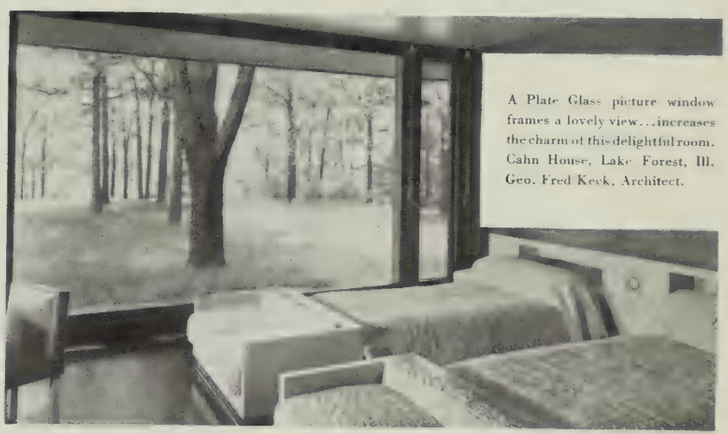


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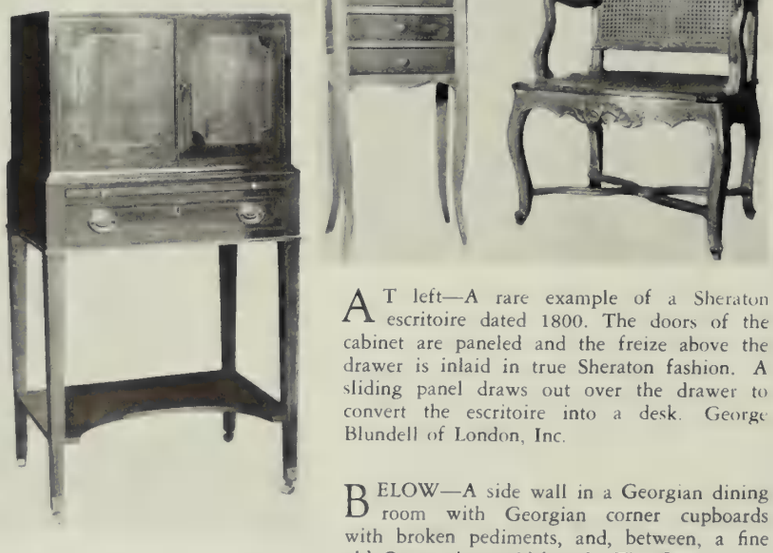
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AT left—A rare example of a Sheraton escritoire dated 1800. The doors of the cabinet are paneled and the freize above the drawer is inlaid in true Sheraton fashion. A sliding panel draws out over the drawer to convert the escritoire into a desk. George Blundell of London, Inc.

BELOW—A side wall in a Georgian dining room with Georgian corner cupboards with broken pediments, and, between, a fine old Queen Anne sideboard. The floor carries a large oriental rug.



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ON THE SELECTION OF FLOOR COVERING

(Continued from page 34)

same green in the bedroom. The jaguar pelt has a prominent place, while the dark tawniness of the spots give the tone chosen for the full length window hangings, and in these there is a pencil stripe of gold which repeats the major animal shade.

The woodwork of the furniture is blonde; the bare walls, broken only by mirrors, are painted in a creamy tone, and there is a startling note in the tangerine upholstery on the seats of three occasional chairs. The couch is done in a beige with all-over lined pattern in the tawny brown. Astonishing as these combinations read, the effect is at once spacious and restful, and is prepared for by a wall hanging of Javanese batik which hangs in the entrance foyer.

The choice of floor coverings is something to be undertaken slowly and with deliberation. One must live with these things, the lares of the household.

That rugs and carpets are interchangeable terms has now become a conclusive fact. The choice of one or the other for a room cannot be arbitrary, and the combination of the two becomes more usual as women note the richness imparted to a room which has a solid carpet without border, and upon which orientals and domestic rugs are placed to advantage.

Today the trend of the public taste is turning to the self-patterned and bordered rugs or carpets, introduced about two years ago, and known as "sculptured" or "carved." In these there is beauty and richness, and their use gives a wide range of choice for draperies and furniture upholstery. Roughly and briefly, these rugs seem to 'ask' for furniture which is modern in conception and leaning toward the Swedish; fabrics with Scandinavian trend are suitable in combination.

Rich pastel floor coverings combine well with the new quilted satins and sateens for luxurious draperies and upholstery textiles. While the black or dull rose or blue background, solid carpet is a perfect foil for the finely woven rugs, now making their appearance; which, upon a cream or pastel ground, give the impression of delicate hand embroidery.

WHEN YOU BUILD YOUR HOME—DOORS AND WINDOWS

(Continued from page 25)

Some architects on the Pacific Coast, for example, have been doing some extremely attractive small houses, using the cheapest types of stock windows and making them look well by proper design of the house as a whole.

The relation of doors and windows to the house as a complete unit is an important problem in design and nowhere do the differences between good and inferior architects appear more clearly. Most common of mistakes, perhaps, is the use of panes of different proportions in the windows and doors. It is frequently necessary to have panes six inches high in some windows and perhaps a foot high in others; if the proportions of these different panes are made approximately the same the major difficulty is overcome. Also desirable from a practical point of view is the elimination of small panes; this, however, often means a departure from traditional design; again taste and discrimination are required of both client and architect. As already mentioned, there is a growing desire for more and larger windows, particularly on the south side; if a choice must be made between archaeological perfection and increased livability it is indeed a short-sighted owner who would choose the former.

The problem of doors and doorways is a simpler one, chiefly because few houses have more than two. A desirable feature is adequate protection for the door; the illustrations here suggest that in all styles many well-developed designs exist for providing this protection. The use of an attached garage frequently makes necessary a covered passage between the garage and front door. Such features can add enormously to the appearance as well as utility of the house.

Future articles in this series will cover the other elements of exterior design. It must be remembered, however, that nowhere is a good start more essential than in the selection and arrangement of doors and windows.

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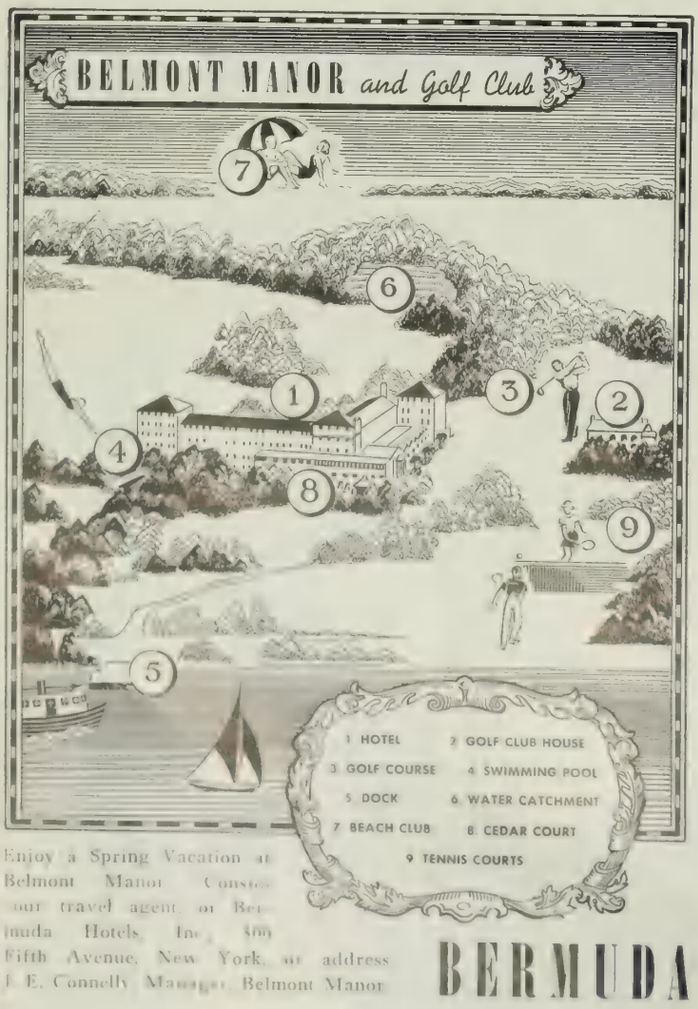
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ACCESSORIES
After the Fact

(Continued from page 30)

trolled on tables, couches and chairs. A fine magazine with its artistic cover becomes ornamental if kept in a rack when not in reading use, such a one for instance as that in scroll design carried out in wrought iron. Wrought iron becomes a quiet, distinctive note in the well-furnished room. Or there are the scrollwork stands carried out in chromium plate with walnut handle and base – something strong, yet no appearance of heaviness.

For the less formal Sunday night supper or a buffet luncheon, graceful salt and pepper shakers in silver and crystal attract the eye with the exceptional purity of their lines. Almost like miniature hurricane lamps these have an appropriate etched design—a spray from a pepper tree. Equally attractive are those decorated with initials.

For the library and desk, leather is still the vogue. The last word in leather accessories is a quilted leather wrought in pastel combinations for the boudoir desk or in the darker and more conservative shades for the man's room.

The "silent butler," a silver-plated ash collector with hinged cover and walnut handle, will touch the homemaker's heart. Akin to the ash collector, yet different since the medium is French porcelain, we find a table bell, a lighter and an ashtray in matching pieces. These are designed in the new, plump, circular outline which is finding favor in a world which, perhaps, has had a little more than its share of angles. The same plump, circular lines is followed in a "hot or cold" server which is done in gleaming chromium.

In English china is a covered hors d'oeuvres dish, the individual containers reminiscent of the "bone plate" used by the ultra-elegant more than a century ago and some of which are found in old-family possessions to this day.

A new lamp to which the Victorian bride is partial is a reproduction of one of the old oil lamps, with elongated standard in transparent glass through which are seen bouquets of flowers. These are particularly effective on the bride's breakfast table, when the flowers are little bouquets of lilies-of-the-valley and white roses. These flowers, protected as they are by the glass, do not yellow and the shades are in matching designs.

Very effective are the three-candle lamps with shades done in metallic paper, a conventional decorative palm leaf motif breaking the line. The holders are brass, copper or chromium. Brass is becoming a decorative favorite; witness the brass scales, an ornamental device of original conception. The fruit ensemble may be varied by the use of small pots of ferns or flowers.

A unique table decoration is the tri-stand in verde-finished copper or brass. Perhaps ivy, as illustrated, produces the most effective line for use in this tri-stand, but those who desire a variation of color will find a stiffer plant excellent.

The kitchen is not forgotten in the realm of the gadget and accessory. In the stainless steel waterless cooker, shown, there is the same care in design for grace and usefulness that is given today to most utilitarian articles.

CRYSTALLINE FURNITURE IS HERE

(Continued from page 11)

considerably more than the same articles constructed of wood but the higher cost, while by no means beyond the purse of the average buyer, will prevent it coming into such universal use as to make it commonplace. Tenite, fulfilling practically every other function of the others except the ability to transmit light internally, has the advantage of being less expensive. Since the transmission of light is of little virtue in outdoor furniture and the cost is a consideration where garden and porch furnishings are used only part of the year, the price advantage in this case is an important one.



L. GLACKENS

TALKING SHOP

By JEAN A. ALSHULER



VERITABLY a traveling dressing table is this luxurious Helena Rubinstein beauty case. There are two compartments, containing full-size ivory and gold jars of beauty preparations, bath acecssories and complete makeup; the other, which opens separately, gives ample space for overnight necessities. There's a removable mirror. $65.00.



NOTHING will call a warmer welcome to guests than these colonial-design brass door-knockers. They add an extra touch of hominess to any style of architecture, from a Cape Cod cottage to the latest symphony of steel and concrete. The smaller knocker, placed on a guest-room door, is a touch of thoughtfulness. Large knocker, $2.95; small knocker, $1.50. From Art Colony Industries, Inc., 54 West Third Street, New York.

THE very last cry for the linen closet or lingerie drawer are these luscious satin bands with cellophane faces which tell one exactly what the bands embrace. The colors are peach or blue and they're $1.50 for a set of three at Le Petit Mouchoir, 21½ East 61st Street, New York.





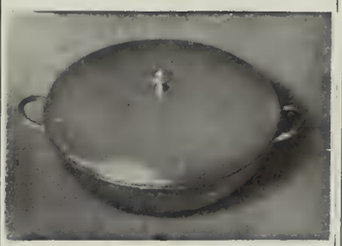
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SPRING UPHOLSTERY

(Continued from page 40)

from the garden, photographed, then scaled up by a secret process, to be printed in perfect proportion to the drapery length. The muslin fabric, which has proved most satisfactory so far, is bordered so it becomes equally appropriate as a wall piece. One's favorite landscape may be photographed and reproduced upon draperies which bring the country home to the city apartment. Trees, animals, the pet horse and dog, in appropriate settings, reproduce excellently and are permanent records of one's memories. Notable pictures and priceless museum tapestries may be photographed and reproduced as upholstery yardage.

In the strictly utilitarian field we find goods under the trade name of Sanitas, which formerly a matt-surface, one-color product, is now being offered in patterns. These are washable and have taken on a flexibility which is quite astonishing, considering that there are many coats of the product imposed upon a cotton background.

CELADON, CHINA'S FAMOUS PORCELAIN

(Continued from page 13)

ported large quantities of the massive and less breakable types manufactured by the Chinese potters.

In India this porcelain is called *ghori* ware; a name derived from Ghor, an ancient kingdom of Afghanistan. Here and elsewhere there was the superstitious belief that celadon dishes were proof against poison, and to this day they are sometimes known as "poison" plates. The prevalent idea was that the plates changed color if poisoned food was placed in them. Because of this Eastern potentates prized them accordingly.

Celadon porcelain is preeminent for home decoration. The restfulness of its color, the simple shapes on which the green glaze is displayed and its ability to harmonize with any artistic scheme establish an insistent claim.

Are specimens of such early wares hard to obtain and expensive to buy? Very fine examples of early celadon porcelain are expensive and more costly than they were fifteen or twenty years ago; but it is still possible to acquire extremely satisfying examples of Ming celadons at reasonable prices.

SOLVING THE BIRDS' HOUSING PROBLEMS

(Continued from page 31)

really depend on artificial houses for shelter; for instance, the flicker, who makes his permanent residence in the northeastern states, has been sorely upset by the cutting down of trees and has had to turn to the friendly gardener to solve his housing problem.

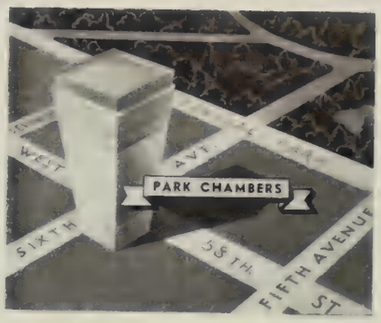
A flicker house should be set up on a pole about twenty feet high, where it is not too shaded. In order to make the house attractive to flicker tenants, small chips or sawdust mixed with moist earth should be placed on the floor of his home. Flickers are also particular about their diet and, if you wish to have them for neighbors all winter, supply them with a plentiful amount of suet. Birds find suet particularly tempting when it is served in the shape of a tree.

Bluebirds are instinctively migratory but they too can be persuaded to remain through the winter if adequate food and shelter are provided. Their homes should be placed about ten feet above the ground, the entrance set about six inches from the floor and not larger than an inch and a half in diameter. You will find bluebirds very appreciative guests if you provide a "suet tree" conveniently near their home. Bathing facilities in summertime should also be furnished since birds have a very high temperature and are sensitive to extreme heat.

Another welcome guest is the wren. Hang out a wren house very early in the spring if you wish the house to become thoroughly acclimated before the mating season. The male wren arrives about April twentieth, the female following about a week later. Having her own ideas of interior decoration, Mrs. Wren immediately sets about throwing out of the house all the twigs her husband has so industriously gathered, and refurnishes the nest to suit her own taste.

Bird houses should be treated with a coat of spar varnish and then painted with weather and water-resistant paint, in colors to harmonize with the surroundings. Remember that all birds are jealous of their territorial rights and it is unwise to expect two families to live peaceably in the same tree.

These bird houses are obtainable at Abercrombie and Fitch.



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LESSON XXVII. Use of Space.
LESSON XXVIII. New Materials.
LESSON XXIX. Designing a Modern Interior. a. The Modern House. b. The Modern Shop.
LESSON XXX. Combining Modern and Period Decoration.

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Photo by Garrison — George S. Steele, Architect

A Victorian living room. The very wide Venetian blind is of white, with dark-toned severe draperies on either side. Some fine old carved pieces of Belter furniture are shown upholstered in satin and damask. The frames painted white give a modern note to the room.

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ARTS & DECORATION

Volume LII May 1940 Number 1

Mary Fanton Roberts, Editor
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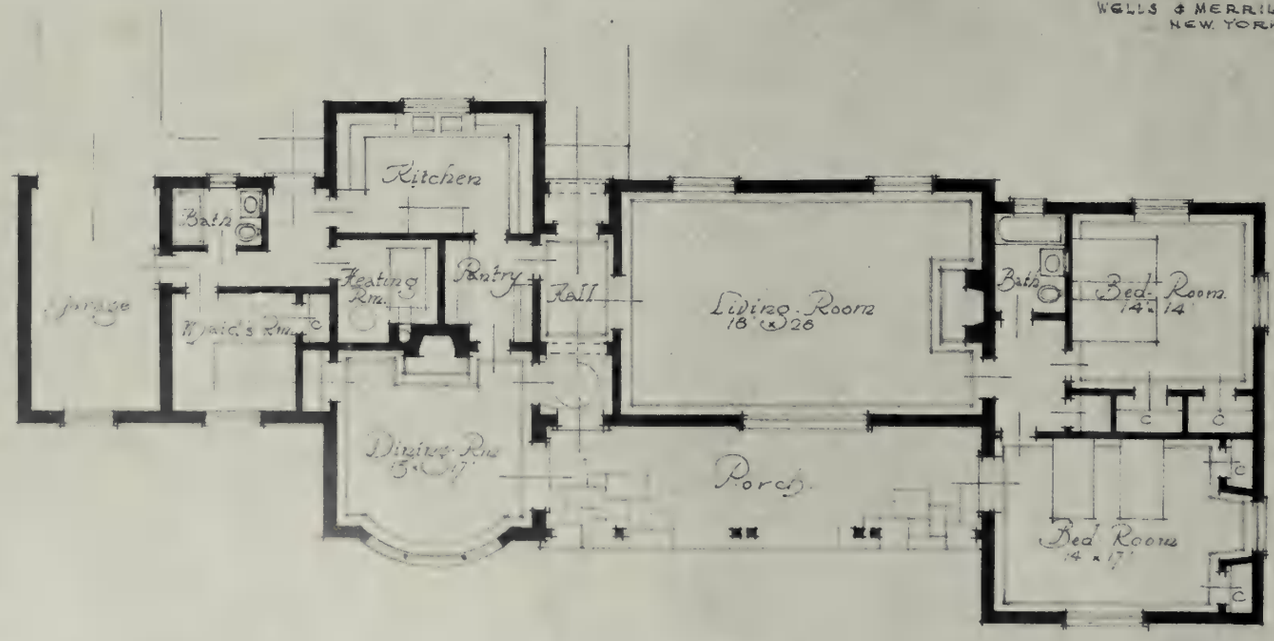
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Floor Plan

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HOUSE Number One—A popular type of the small country house, the walls of which are of wide clapboard and the gable end of whitewashed brick. Interesting color is given by the hand-split cedar shingles which turn a silvery gray from exposure. The windows are both double-hung and casement; through them one looks out on a wide lake front. The flagging for the porch is a dusty pink stone.

ARTS & DECORATION VOLUME LII MAY 1940 NUMBER 1

Houses Inspired by American Colonial

By FREDERICK M. WELLS

THE early American Colonial, indigenous to the soil of this country, has given architects much inspiration for the country houses of today. This style fits harmoniously into our American landscape and fortunately calls for building materials which are economical and easily obtained. Many features such as windows, doors, interior trim, etc. are carried by most woodworking mills and, if carefully selected, good design in these items is to be found.

The designs of the houses illustrated here have been based on Colonial precedent. Rather than taking a preconceived Colonial exterior, copied perhaps after some historical example and forcing a modern plan to fit it, we have let the particular needs of each problem dictate the plan, with the elevation inevitably following it. The charm and farm-like appearance of the old Colonial home is still retained.

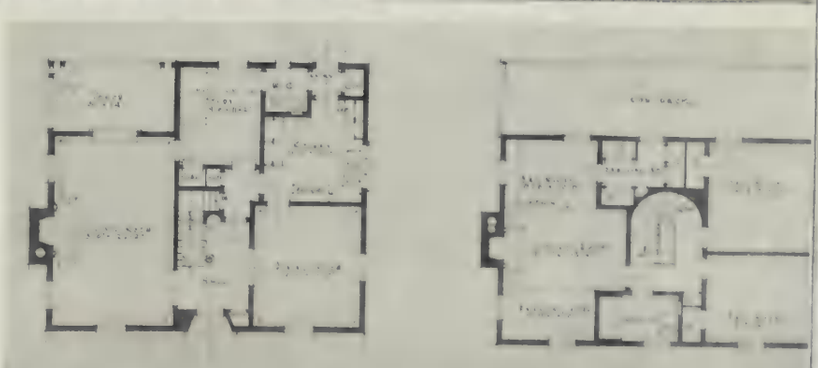
Two of these houses were designed primarily as summer places although each has space for a heating plant, which would make it possible to use them the year around. Complete insulation would be desired for summer comfort as well as for winter fuel saving. Others may be considered without question as practical for the entire year.

Each of these schemes possesses certain features to which attention is worth calling. Number One was designed for a lake site and therefore presents a façade that permits a wide view of the water. A large living porch accessible from the dining room, master's bedroom and hall, makes the house particularly desirable for summer living. Additional bedrooms can easily be added to this plan. The house, being all on one floor, lends itself to a low, rambling exterior, in keeping with the character of its site.

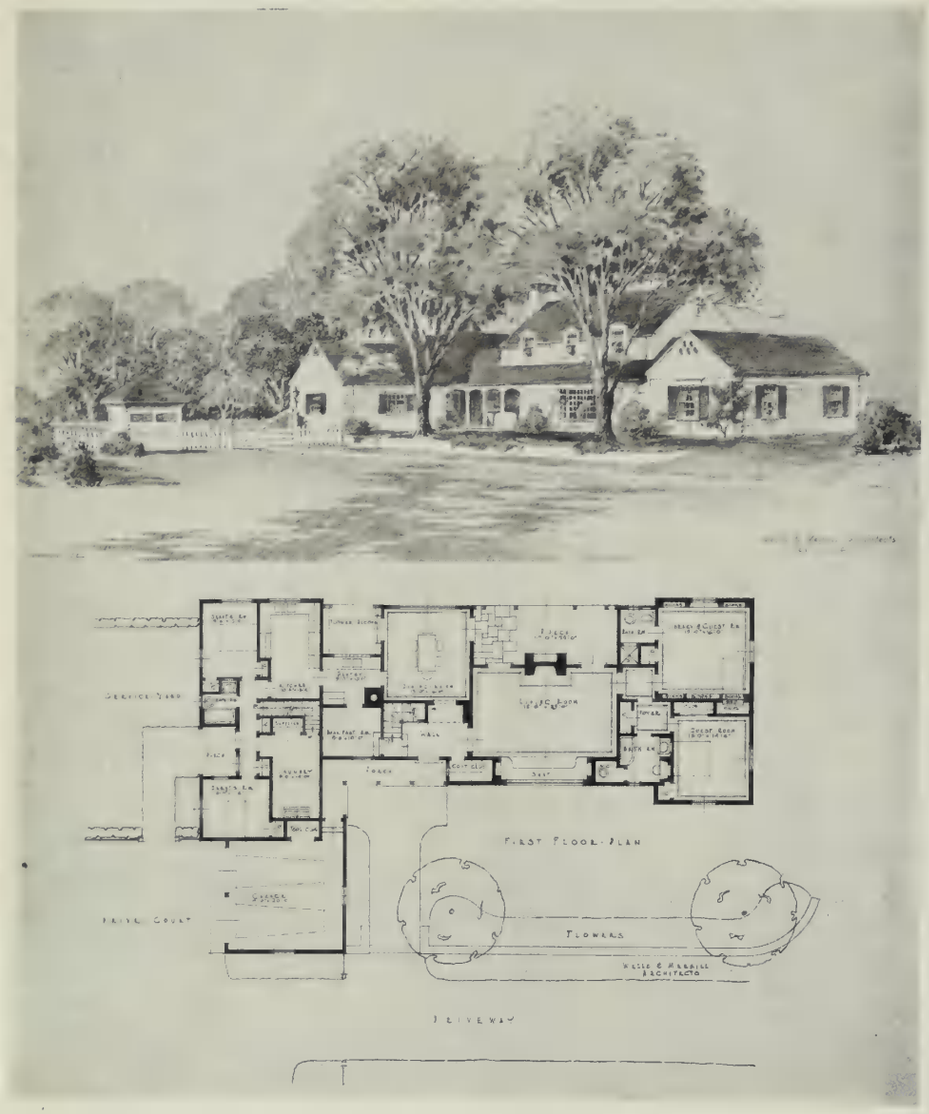
Number Two is a small rectangular two-story house that has charm and quiet dignity. This house is perhaps more conventional in its plan but provides many desirable features within a very compact scheme. It is extremely economical in its simple mass and single ridge line of the roof. A center hall, so usual in the Colonial prototype, forms the core of well-planned circulation. The small stair is circular and lends architectural interest to the hall. The rooms, although small in floor area, lend themselves to attractive arrangement, as much thought has been given to door and window locations. On the second floor the master's bedroom is so arranged that it can also be used as a sitting room. A fireplace has been provided and the bed alcove can be easily curtained off; the space marked dressing room may be planned as a second bath if two are desired. A sun deck opening from the bedrooms gives an opportunity for outdoor living on this floor.

Number Three is the largest of the group and has been designed for a hillside. It has a second floor, yet gives the same impression of a friendly, rambling character as do the smaller





IN House Number Two clapboards on the first story are contrasted with flush boarding on the second. The door is terra cotta red and the roof is of wood shingles.



HOUSE Number Three—A New England Colonial model, the walls of which are of hand-split shingles laid in clapboard lines. For the second story and gable ends vertical battens and flush sidings are used. The roof is of natural cedar shingles in silvery tones.

have been generously supplied throughout the house.

Number Four, being a more compact residence and having a second floor, probably is the most economical house to build. It has four bedrooms and two baths, and can accommodate a family which requires bedroom space instead of the more luxurious living-and-dining-room areas. The living room is small but the stairway opens into it at the end, and there is a book alcove which gives an effect of greater space than the floor dimensions would indicate. Two porches allow plenty of area for living outdoors yet under the protection of a roof.

Number Five—The house, with its picket-fenced yard and squatty chimneys nestling in the corners, holds a sense of intimacy. However, upon entering there is an impression of spaciousness, due to the fact that the living room, hall and dining room are designed on one long axis. The porch, partly enclosed within the house proper and partly extending onto the terrace with an overhead trellis arrangement, is an excellent feature. This whole plan clearly indicates the exterior treatment, with its semi-formal dignified approach and more informal side and rear elevations. The following materials would be used for the exterior treatment of these houses: whitewashed common brick, clapboards or hand-split shingles laid in clapboard lines, flush board siding or vertical boarding with battens. Roofs should be either of shingles, preferably hand split, or of thin black slate.

one-story houses; the fenced-in garage court and tool house, resembling the outbuildings of a farm, give it a charming rural aspect.

As will be seen in the plan, the living room has a two-story exposure, a large bay with its built-in seat on the entrance side of the house and French doors opening out onto the porch on the opposite side. There is a guest suite on the first floor, so arranged that its bathroom, if need be, can be used as a powder room. The library, having a bed closet concealed behind a hinged section of bookcases, serves a dual purpose, for on occasions it also can be requisitioned as a guest room. Such flexibility is particularly desirable in a country place where the number of week-end guests is variable.

The flagstone porch has a fireplace for cool evenings. The space adjacent to the dining room, noted as a flower alcove, can be used either as a dining porch or conservatory and can easily be enclosed for winter use.

The service wing is complete with kitchen, maid's room and laundry, all on one floor. The laundry is where it should be in a house of this size rather than isolated in the cellar. The entrance porch serves two purposes; it offers shelter at the front door and forms a covered passage to the garage.

On the second floor is a master's suite consisting of dressing room, bath and bedroom, and a guest room and bath. Closets

HOUSE Number Four—Clapboards are used throughout, with chimneys and lower foundation of whitewashed brick. An inset porch has an overhang from the second story; the wooden shutters are Colonial blue-green. Definitely an all-year-round house.



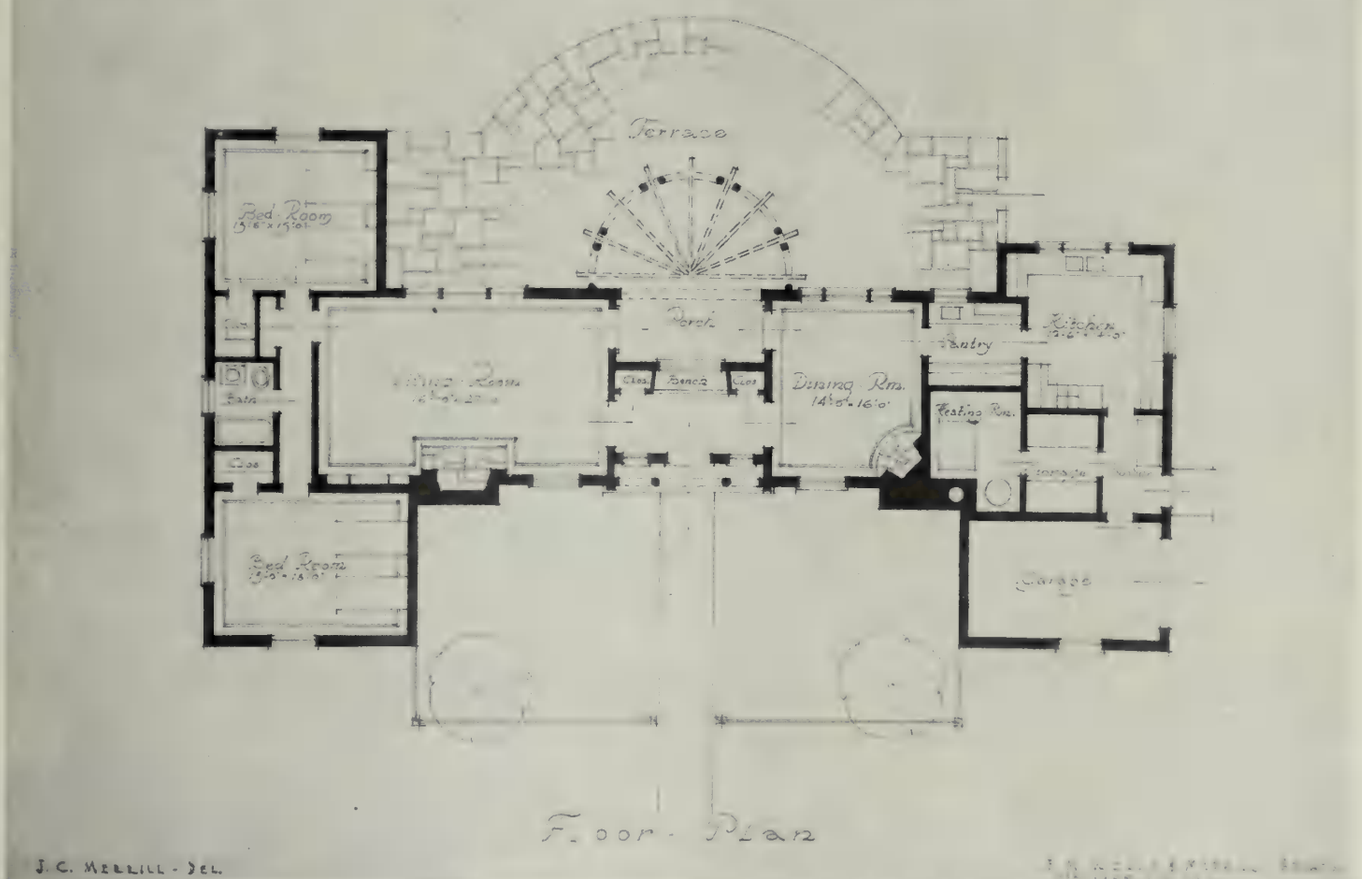


First Floor Plan

Second Floor Plan

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HOUSE Number Five—This is built to face a lakeside. Its walls are of hand-split shingles; a cupola on the peak of the pointed roof serves as a vent for the chimneys. A pair of whitewashed brick chimneys are placed in the corners of each wing, making, with the squatty picket fence, a quaint and picturesque detail. The double-hung windows are of small, old-fashioned panes. In each gable end is a high window with a curved lintel at the top. Again the shutters are blue-green. The plan of this house is very interestingly devised. As you enter from the inset porch you look through the entire center of the house to the terrace beyond. In one wing the service portion of the house dominates and, in the other, the living room and two bedrooms are isolated from noise and confusion. The dining room has a corner fireplace and the living room has a large stone fireplace with windows on either side.



A VERY modern lampshade made with a rippling flounce of plastacele over white silk and snapped on the frame under the puff of silk at the top. It quite definitely belongs to the days of bows and wasp-like waists. The base is Orrefors frosted and clear crystal, with a flying leaf pattern.

Lamps on this page by Orrefors; shades by Van Dugteren.

Lights and Shades

THIS glass standard carries a lampshade called the "corset" shade which laces down one side and, of course, can be easily removed for laundering. White and coral red are the predominating colors for this design.

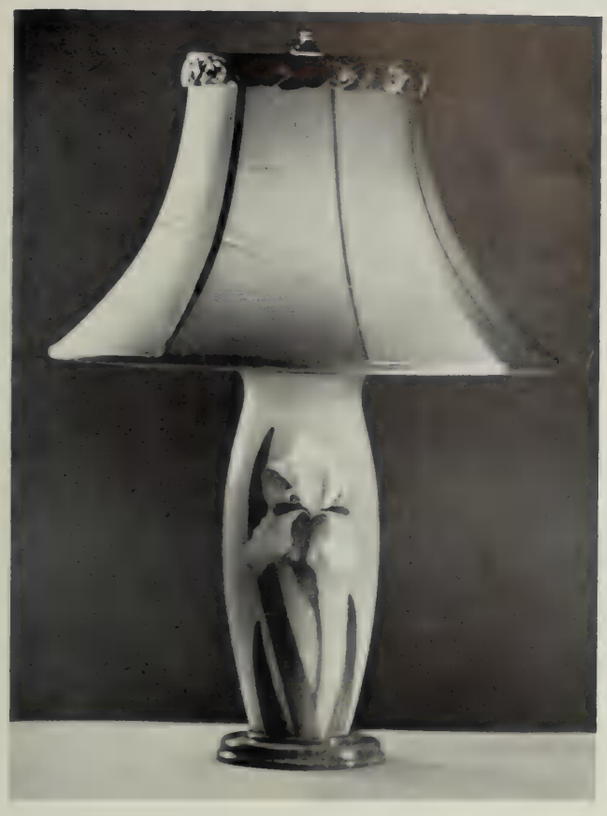


APPARENTLY there is no substitute for lamps. With all the exciting progress that has been made in the development of lighting of the home—the center light, the diffused light, the standing light—nothing has been conceived by the ingenious mind so charming, gracious and intimate as the low-standing light on a table. And because lamps are just as popular as ever, there are many new designs for the standards and new materials for the shades. In these illustrations we are showing standards of porcelain and glass, two porcelain lamps of early Federal design and the others very modern. A novelty in lamp developing is the washable shade, which makes its debut this spring and is fastened on the frame with just such snaps as dressmakers use. The washable shades bring into play many delicate white materials which were never employed before in constructing shades because of the difficulty in keeping them fresh. In the main, shades continue to be of silk in delicate tones matching the decorations of the standards.

THIS tiered Orrefors base carries a lampshade that suggests the flaring skirt of a Balinese dancer. It is designed of oyster white fiberglas with a brocaded pattern and is delicately attuned to the transparent base.



IGHT — A
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LEFT—A low Jensen lamp ornamented with a cluster of flowers in rich and delicate tones. The flaring lampshade harmonizes with the colors of the floral decoration and is lined with a paler tint which softens the light as it falls on book or table.

THIS typical American federal lamp has painted base in nes of dark e, gold and ry; the shade in harmony l carries four nels of flowers l butterflies in tural colors. m Lightolier mpany.





FEDERAL lamp decorated with a coat of arms in sepia and blue on an ivory background. The shade is bordered at top and bottom in blue and decorated with gold metal stars. Lightolier Company.



Designed by G. McStay Jackson



THE very newest flower holders this spring are ultramodern. The one at the left is in the shape of half an oblong, self-decorated with oblong designs. Above is a circle with repeat decoration on both sides, very simple and extremely graceful, with unique flower arrangement.

Manufactured by American Trent Art China



THESE holders are made of non-vitreous china, glazed within and without. The one above is, in form, reminiscent of a Japanese porcelain pillow; a faintly Gothic decoration is inset at the sides. Spring flowers are simply arranged.

FLOWER HOLDERS GO ULTRAMODERN

THESE new flower holders are produced in many colors and will not seep or stain. Below—This holder has an arched top with a circular design; the flower arrangement is suited to the container and entirely new. The holder at the right is a sphere held by a quadruple design of enamel. A startling flower arrangement thrusts a branch of leaves high up at the right with clusters of flowers drooping at the left.

Photographs courtesy Shirley Ware





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Cinderella of the Metal World

By MARIE ZIMMERMAN



A WROUGHT-IRON gateway, bell pull and lantern, all designed by Marie Zimmerman. Miss Zimmerman's life has been given over to working in the field of wrought iron, the finer metals and precious stones.

Photo: Frances Benjamin Johnson



WROUGHT iron and cast iron, one the product of forged iron and the other of the furnace, are the two fundamentals of the many decades of decorative ironwork in all the countries of Europe and the Orient. Although iron is the least expensive of all metals there is no material which lends itself to more beautiful treatment. The method of handling iron is simple and direct, yet in some respects it is the most difficult medium in which to work.

Naturally a metal in itself can neither be regarded as base nor precious; it is the point of view towards the metal, the use to which it is put and our treatment of it that places it either in a glass case or in our kitchen closet. This is particu-

LEFT—This garden entrance has a wrought-iron gateway which is planned in a very modern spirit, with a design of leaves and flowers—all very simple and uncrowded. The stone wall at either side, covered with climbing roses, adds greatly to the beauty of the design.



RIGHT — This wrought-iron window grille is a decorative note on a home at Lake Forrest. The design is modern and very characteristic of the artist—Oscar B. Bach.







Photo: Mattie Edwards Hewitt

larly true of iron; it can be developed into something of breathless beauty, as witness the grilles and *rejas,* the balconies, handrails and cathedral "embroideries" on one hand, and the great iron pots and saucepans and modern machinery on the other. Precious iron is largely the product of imagination and dexterity; the mechanically-minded think of drain pipes and sewers, both necessary but not apt to be ornate. It is your responsibility or mine or the manufacturers if pig iron is to be made into a fine decorative product. And what is true of iron is equally true of wood or steel or concrete. It is the approach that regulates the products. Possibly no other metal has been so important in the decorative development of our civilization as iron; beginning away back before the Christian era and today receiving a fresh impulse from the interest in Modern design.

The products of the ironmongers' work have been noted in eras of thousands of years before Christ and samples of pig iron have been found in Chaldea, Assyria and ancient Egypt. The Hebrews were acquainted with the art and the Greeks are credited with the craft of casting the first statue in iron. Currency bars which have been found by the hundreds in various parts of England, prove that the Roman settlers found iron very satisfactory as a medium of exchange. By the tenth century there was a widespread use of iron in the Orient, Europe and England, and later, when the building of the great cathedrals began, ironwork found its first essential place.

In Spain, the Renaissance period of ironwork reached a height of grandeur attained in no other country. Of all the Spanish craftsmen the smith and the armorer were the busiest, especially in the sixteenth century. The ironwork, which in Spain towered above all others, may be seen in the *rejas* of monumental size to be found in many of Spain's

ABOVE, left—French wrought-iron work of the eighteenth century formed the door of the chapel of an ancient church in Avignon. It is at present in the Musée Calvet in Paris.

ABOVE—A Spanish wrought-iron wellhead at the home of Mrs. Ben Lyon in Santa Monica. California has a base finished with Spanish tiles. It fits in harmoniously with the Spanish-type house designed by W. E. Flannery.

ABOVE—Entrance to the garden on the estate of Mr. and Mrs. Harold F. Pitcairn. The distinguishing feature is the modern wrought-iron gateway.

ABOVE, right—The inset porch of the home of Lillian Kolb at Palm Beach, with wrought-iron balcony, columns and lintels, all showing Spanish influence. The floor of the porch is of Spanish tiles. Architect: John L. Volk.

Photo: Mattie Edwards Hewitt





Photo: Samuel H. Gottscho



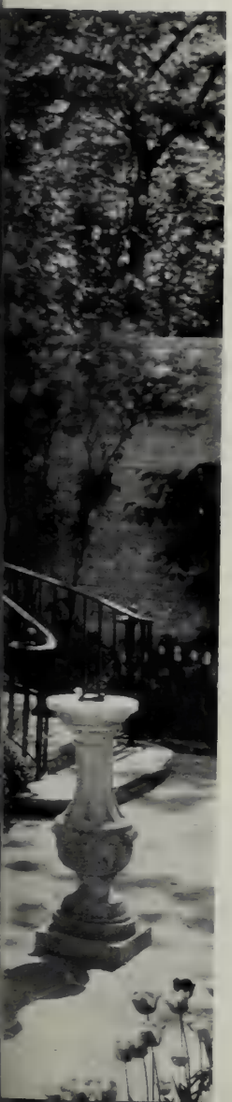
Photo: Ernest Graham



Photo: Mattie Edwards Hewitt

ABOVE, right—Beautiful wrought iron encloses the porch of the guest house on the estate of Mrs. George Huntington in Charleston. The design is modern with the technique of the medieval English wrought-iron work. Simons & Lapham, architects.

ABOVE, extreme right—A fine wrought-iron arched doorway is used between the vestibule and garden in the home of Mrs. Frank Melville at Stonybrook, Long Island. The design is very modern and extremely felicitous for an entrance door to a garden.



LEFT—Notable features in a Long Island estate are the garden on a raised level, the double stairway and wrought-iron railings. John Russell Pope, architect.

great cathedrals. These screens were in no way inferior to the high alters, and examples of this type of wrought iron may be seen in the finest Spanish churches.

The Gothic tradition in wrought iron survived in France until well into the sixteenth century and was marked by the productions of the highest skill in locks, knockers and caskets. For some time, France, like England, was content to make doors, furniture and hardware in endless variety; but under the reign of Francis I and Henry II famous designers of ironwork appeared.

At the time of the accession of Louis XIV to the throne of France, the ironworkers were acknowledged as the cleverest in Europe, combining fine design and masterly execution, often so daring that they reached the limit of what was allowable for the working in metal.

During this same period Italy became the center of iron art work, especially of the more elaborate and rococco type. Fine examples of this period can still be seen in the rich Italian cities.

The Orient should not be forgotten in the presentation of Classic decorative metal. Examples of Chinese work date back to 500 B. C. At this time bronze was even more popular than iron, which became more and more imitative. The first record of ironwork in Japan appears in the second century B. C., and the craftsmen attained considerable skill and quite a social position.

There are certain fundamental principles of design and execution to be found in all *(Continued on page 39)*

THIS well designed western home is built of whitewashed brick, which makes an effective background for the wrought-iron railing and columns. The iron is of English design, technically good and appropriately placed.



Photo: Ernest Graham

EXTREME right—Entrance door to the Monument de la Tranchée des Baïonnettes in France. It is of forged iron, very modern and framed with fluted stone pilasters at either side





THE home of Baron and Baroness Georg Daubek (Madame Novotna) is in the country, twenty miles from Prague. Its architecture is Italian Baroque, embellished with a varied tropical planting around the foundation

MADAME NOVOTNA in the Czechoslovak peasant costume which she enjoys wearing in the privacy of her country home.



AT HOME WITH

NOVOTNA

ONE of the outstanding successes at the Metropolitan Opera House this past season was the presentation of Mozart's "Marriage of Figaro", and its sensation was Madame Jarmila Novotna, (Baroness Georg Daubek) as Cherubino. This was the Czechoslovak singer's first season at the Metropolitan and her singing in Mozart's gay little opera was a startling achievement.

Madame Novotna first came to America in response to an invitation from Toscanini to sing in a series of musicales at the World's Fair. Toscanini had been the conductor in Salzburg when she sang "Traviata" there and he was familiar with her high European standing. But the musicales at the Fair failed to come off and after a short time the singer returned to Czechoslovakia. However, before her departure Edward Johnson, director of the Metropolitan Opera House, who had heard her sing in Europe engaged her to appear at the Metropolitan for the season of 1939-40.

Madame Novotna was born in Prague and was married there to Baron Georg Daubek, whose country home consists of an ancestral castle and smaller lodge situated about twenty miles from Prague. The lodge was the former guardhouse and there the Baron and Baroness spend most of their time, when she is not singing. Before the Baron's marriage this lodge was his bachelor quarters. After the wedding Madame Novotna decided she preferred living in it, rather than in the castle itself which is large and formal. The two children, however, reside in the castle with their nurse and grandmother, since the lodge's accommodations are limited. The lodge is really a "petite maison," comfortable *(Continued on page 47)*

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THE drawing room in Madame Novotna's home has a high vaulted ceiling, casement windows and French doors, opening to the floor. Chairs for comfort are in evidence at every turn, with many tables and quantities of books and flowers.



LEFT—In her spacious bedroom the singer has eighteenth-century English furniture with antique rugs, leaded windows and endless interesting curios.

THE grounds around the singer's home are laid out formally, somewhat after the manner of Versailles. A table and comfortable chairs, on right hand of terrace, suggest tea parties in the garden.

AT the back of the house is a wide terrace with tables, chairs and an old-fashioned brazier made into a flower holder. The Baroque effect of the architecture is carried out in the lintels which decorate the doorways.







EXTREME LEFT—A silver luncheon tray, designed with a decoration of larkspur, especially suited to the more delicate Traditional periods. R. Wallace & Sons Manufacturing Company.

LEFT—New silver by Georg Jensen which carries out the tradition of this great silversmith. Flanking a festive candelabrum is a game dish. The carving set was designed for the Crown Prince and Princess of Denmark.



THE "Colonial Manor" design of the Lunt Silversmiths present a dual influence, Queen Anne and Modern. The cockle shell in the decoration is taken directly from Queen Anne patterns, yet the effect of the silver is definitely Modern.

The Way of Silver
IN 1940

THE foremost creators of silver today practically all follow the influence of the ultramodern design. There is a variation in the work of different manufacturers—some of the flat silver is straight, large and ornate, some slender with inset decoration—but none of it in any way resembles the eighteenth-century French, the heavy English models of the early nineteenth century or the old Colonial designs finished with a sheaf of wheat or

NEW silver spoons from Georg Jensen. Those with handles projecting into the center of the pattern come in sets with matching flat silver. The alternating spoons are individual serving pieces made to enlarge stock sets. They have delightful names, "Acadia," "Bittersweet," "Bent Leaf," etc. Like all Jensen pieces, however decorative, they are comfortable to handle.





A RARE style of an old English Sheffield covered tureen with pedestal feet; it dates from about 1790. S. Wyler, Inc.

RIGHT—A modern group of solid silver patterned after Colonial models, finished by skilled craftsmen and given a lustrous, deep patine. Towle Manufacturing Company.



ABOVE—A large double vegetable dish of silver plate patterned very definitely after a Sheffield model. The lower tray is decorated with a gadroon border. Reed & Barton, Silversmiths.

THE Oneida, Ltd., silversmiths have introduced a new pattern in their popular silverware. It is called "Forever" and is planned to carry out its title, having an effect of great strength and durability with restrained decoration.



COLONIAL silver from the Watson Company shows a delightful assortment of American-produced silver: a cheese scoop, pipkin, candle snuffer, compote, cigarette holder—all popular pieces.





a tiny basket of fruit. The new flat silver is usually ornamented in geometrical patterns, beautifully modeled and finely finished.

The Jensen people, in their modern Danish patterns, undoubtedly have been largely responsible for the enormous popularity of the new types of silver. A few years ago they were innovators but through their audacity, courage and a fine flair for genuine art appreciation they have inaugurated new adventures in silver making.

Of course, for Traditional rooms there are still to be had the fine designs of the Louis XVI, the bold decoration of the late eighteenth-century English and the delicate, Puritan quality of the silver of Paul Revere and his contemporaries. But for modern homes, which are increasing in number, modern designs in ceramics, china and silver prevail.

FLAT silver of the "Royal Danish" design, appropriate for modern decoration or for certain period dining rooms. International Silver Company.



Elbow-room

is the Keynote Here

By HERBERT WILLIAMS



THE doorway in the home of Mr. and Mrs. Alfred Worker in California suggests Georgian influence with its broken pediment and the fluted pilasters at the side.

IN this home in the San Fernando Valley, California has developed an architectural style of her own, indigenous to America and peculiarly appropriate to California.

Photos: Maynard L. Parker

A CRAVING for elbow-room is a precious part of the American heritage. In its moral form this hankering led the Pilgrim fathers to New England's bleak, unfriendly shore. As an economic urge it spread the original thirteen colonies across a continent. In its physical form it accounts for the unique, sprawling growth of our cities and towns, our tremendous achievements in the field of transportation, the development of modern means of communication—and has had a lot to do with our architecture. Mentally, morally, and physically it is the desire for space which defines the American Way.

Nowhere is this fundamental aspiration more fully realized than in the state of California. In proof of this one might point to scenic grandeurs, parks and play places, to fertile agricultural valleys. There is, however, a more intimate index, one more comprehensible, more human: the California home. The California home is the American craving for elbow-room exemplified. And for this reason, California has come closer to developing an architectural style of her own—an indigenous American style—than any other state. Nowhere else has the essentially American desire for spacious, "homey" living been better expressed.

Old world architecture has as its basis the crowding characteristic of European cities, plus an aristocratic tradition foreign to our democracy. These facts have governed its broader outlines, rendered them inadaptable to the American soil. Mere transplantations, however popular at first blush, have therefore either withered and eventually died out or adapted themselves to our more rigorous climate. Of this latter tendency the







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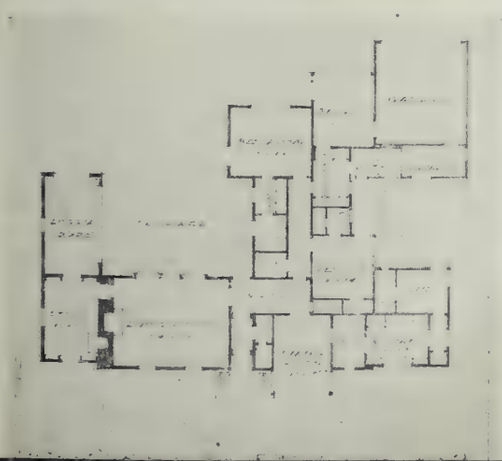




ABOVE—Looking through the casement window in the owner's bedroom. With a circular bay window Venetian blinds were found to be impossible. The usual manner of hanging the window draperies was therefore reversed; the straight draperies were hung close to the windows and ruffled curtains on the outside. The color scheme is peach and blue.

DIRECTLY ABOVE—One end of the dining room is entirely of glass and this makes a fine background for an old sideboard. The windows carry hollyhock chintz curtains at both sides; the antique Hepplewhite chairs are rare pieces.

BELOW—The floorplan shows the arrangement of this practical and convenient home which specializes in the American desire for elbow room.



THROUGHOUT the interior of the house a definite Georgian influence is felt. This is especially noticeable in the fireplace in the living room, shown in the upper right picture, in the old wing chair covered with chintz and in the lounge chair in gray-green velour.

ABOVE—A series of French windows form one entire wall of the living room, held together with a Georgian framework of fluted pilasters and a peaked center lintel. The draperies are plain textured and the walls are painted in a light tone. The color scheme is in shades of gray-shrimp and gray-green.

California house is the prime example.

In viewing California houses it is for this reason more important to study the features which they share with one another, rather than trace their complex origins in patterns of the past. There is a *California* style and this is what interests us most. Without recourse to Cubism, manifestoes of functionalism, or any of the claptrap of the Modernistic school, it attempts to solve in a modern way the problems of modern living. It may well become the mold in which the future architecture of this country is cast.

Of this kind of modernism—the American kind—the country home of Mr. and Mrs. Alfred Worker is an excellent example. Its architect, Georgius Cannon, has cleared away much of the mustiness and cobwebs of archeological traditionalism, but he has not—to paraphrase a famous saying—thrown out the brush with the rubbish. Rather, with rare skill and discrimination he has combined the best of the Traditional and the Modern approach, building, as all good architecture is built, on the framework of a living style—the California style.

Like most houses of this type it is spread over a single floor, achieving maximum intimacy with the setting. Also, it employs the characteristic U-shaped plan, except that in this instance two such shapes are formed, surrounding two of the typical terraced courts. This affords the convenience *(Continued on page 47)*

A SNOW duck nestles against a snow background, making use of nature's perfect camouflage. These are attractive additions to any flock of ornamental birds.





WHITE mute swans are the most popular of all ornamental waterfowl. The two shown here are in the midst of a flock of mallard ducks.

ONE of the fastest of game birds and the sportsman's delight, Canada geese, can be purchased from breeding farms where they have been pinioned at birth and so cannot fly.

WATERFOWL THAT STAY AT HOME

By K. S. GINIGER

Photographs by Walter Burmeister

IN medieval England the keeping of swans and other stately and ornamental waterfowl was a regal privilege, reserved to the king and those whom he delighted to honor. Today, swans, ducks and geese may become the pride and joy of any country homeowner.

It is a common mistake to suppose that these waterfowl may be enjoyed only by those possessing vast acres and able to afford large staffs of servants and caretakers. The truth of the matter is that, under the proper conditions, a homeowner with water of some sort on his property may easily keep a substantial number of waterfowl. A small pond will support a large group of geese or ducks, or perhaps a pair of swans. If no pond is situated on the property, a brook or stream may be dammed quite inexpensively to make one that will suit the purpose. The larger the pond, of course, the more birds may be accommodated; and those fortunate enough to possess large lakes may have birds great both in number and variety. The lake or pond should, of course, be stocked with small fish on which the waterfowl may feed.

Waterfowl are easy and inexpensive to obtain. There are many reputable breeding farms throughout the country from which both native and imported stock may be purchased, at prices that are exceedingly low for native birds, although collectors' prices prevail for the more rare and exotic specimens. The common white mute swan, although not as beautiful as the blackneck or the black swan, is the most popular of all ornamental waterfowl. A breeding pair of swans involves only a small investment and gives a high return in pleasure and satisfaction. Prospective owners of a breeding pair must be warned, however, that the male swan will attack its young and drive them off, so that the pair must be closely watched during the breeding period and after. It is also highly impracticable to have more than one pair unless the body of water is quite large, since swans are not gregarious creatures and share with some part of mankind an intense desire for *lebensraum*.

For most people, ducks and geese will prove more satisfactory, if less striking to the eye, than swans. And to the sportsman, who can fully appreciate the beauty of the mallard or the Canada goose, such birds will be a joy indeed. One breeding farm lists over sixty species of ducks and thirty of geese as being available to buyers. Such a wide variety from which to make a selection offers an opportunity to create a

(Continued on page 42)



THESE mallard ducks, too, are game birds and, for ornamental use on the country place, must also be pinioned. However, although they will never fly, they will attract their wild migratory cousins to their pond.

THIS rare black swan for all his beauty appears here in an angry mood. Swans are often considered vicious and two males cannot live peacefully in the same pond.



Colonial Williamsburg

Contributes its Riches to Modern Living



RALEIGH TAVERN at Williamsburg was first erected in 1742. Destroyed by fire in 1859, it was reconstructed on the original foundations in 1930. Here the Phi Beta Kappa Society was founded. *Photograph from Colonial Williamsburg, Inc.*



THE Governor's Palace at Williamsburg, viewed from the formal gardens, was the residence of the royal governors in Colonial times. *Photograph from Virginia Conservation Commission.*

THE word Colonial is one of the most frequently used terms in the fields of architecture, furniture and decoration and, at the same time, one of the most misunderstood. Colonial is carelessly employed as though it referred to one specific style in houses, furniture and costume, when, as a matter of fact, it is a general term which embraces several very different types of such things. When one considers that the Colonial period in this country extended from 1614 to 1775, the realization is brought home that, in the little less than two centuries which this epoch represents, there were many and drastic changes in the manners and fashions of Americans.

Shortly after the establishment of the colonies here in the early seventeenth century, the colonists commenced to build houses and make furniture as nearly like those of the mother country as local conditions and materials allowed. It will be remembered that, as far as style of ornament is concerned, the heavy Renaissance manner which obtained in England and northern Europe at that time had not yet divested itself of Gothic influences. Thus the Jacobean and Cromwellian furniture which was imitated in the American colonies in the seventeenth century had a distinct flavor of earlier times.

Later in the same century the baroque manner superseded the



A ROOM in the Craft House at Williamsburg which is furnished with reproductions approved by the Restoration. *Photograph from The Kittinger Company.*



THE supper room in the Governor's Palace has supplied inspiration for many rooms furnished in the Williamsburg manner. *Photograph Scalamandré Silks, Inc.*

earlier architectonic renaissance, as exemplified by the late Stuart style and by that known as William and Mary. American design, of course, followed suit. Then came the rococo of Queen Anne and the early Georges and, finally, the classic revival of George III's reign as manifested by the designs of Adam Bros. and Hepplewhite. While it is hard to think of two pieces of furniture differing more in appearance and spirit than the heavy oak Brewster chair of almost Elizabethan style and the dainty elbow chair made by a New York cabinet-worker in imitation of Hepplewhite, yet the fact remains that both of these are Colonial.

Curiously enough, a very common popular error is the reference to American Empire furniture as "Colonial." Actually, these heavily-carved post beds, sleigh-front bureaux and pedestal tables came into being long after our Colonial period had ended. Another fallacy is the distinction many make between Colonial and Early American. They seem to think that only mahogany furniture is Colonial while cottage furniture of maple and pine is Early American.

The greatest contribution to American culture, as far as educating our people in the real aspects of Colonial life and culture, is undoubtedly the magnificent Williamsburg Restoration in Williamsburg, Virginia. There the most competent authorities on the Colonial arts and crafts and Colonial living in general have brought to life the capital of the old Virginia colony as it existed in the eighteenth century.

Not only have the buildings been reproduced, both exteriors and interiors, as they were in Colonial days, but many of the old crafts have been revived and masters of these may be seen daily performing their various tasks just as their predecessors of two centuries ago did them. This great undertaking is calculated to impress on the American people an important and authentic picture of Colonial life and culture.

One of the more important aspects of the Restoration in this regard is the craft program, which offers to American householders authentic eighteenth-century reproductions of original furnishings on *(Continued on page 41)*



A DETAIL of a valance in the parlor of the Raleigh Tavern showing the style of hanging and the type of fabric used in the Colonial period. *Photograph Scalamandré Silks, Inc.*

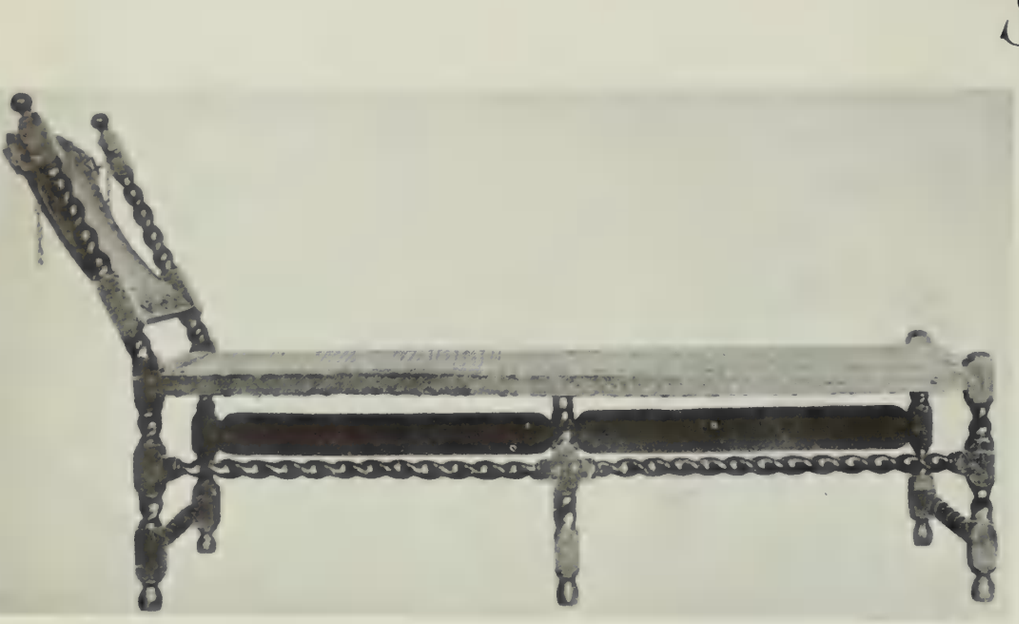
THIS tripod-base table of the Chippendale period is an approved reproduction of one in the Governor's Palace. *Photograph The Kittinger Company.*



BELOW — Examples of modern Wedgwood Queens Ware. Fragments found in Williamsburg excavations have been identified as the original Queens Ware from the famous Wedgwood manufacturies in England. *Photographs from Josiah Wedgwood & Sons, Inc.*



Swedish Handicrafts



A SWEDISH day bed of the seventeenth century, showing both Jacobean and Dutch influence in design.



AN early eighteenth-century Swedish table with definite Queen Anne detail



SOUTHERN Swedish settee evidently dominated by rather ornate Hepplewhite patterns, especially noticeable in the legs and backs.



A DANISH version of an English scroll-back chair, dating from the early eighteenth century. The legs are faintly reminiscent of Queen Anne. Many of these Swedish chairs were made of the cheaper woods, such as birch or deal, and painted white.

WE are familiar with the close links that bind the history of England with that of the neighboring Scandinavian countries during the centuries that followed the break-up of the Roman Empire; but we remember less often the links that existed in the centuries after the Renaissance. Many Scots enrolled themselves as mercenaries in the service of Sweden at the time of that country's military supremacy; and a considerable number made their homes in Sweden, where their descendants still reside. Gothenburg included many such families among its early settlers; and certain of them—notably the Chalmers and the Dicksons—have played an honorable part in its civic history. England's connection with Denmark, too, was closest at the beginning of the seventeenth century, when James I had a Danish princess for consort; and since then commercial relations have continued to keep the two countries in close touch.

England has been consistently the richer and more powerful country, with a more elegant standard of living and a more sophisticated style in the decorative arts that provide a background to social life. Consequently, just as the sophisticated French styles have influenced England, so the English styles, have influenced Scandinavia. The domestic arts of Southern Sweden and Denmark show stronger traces of English influence than can be found in any other European country. The English hangings of linen, stamped in

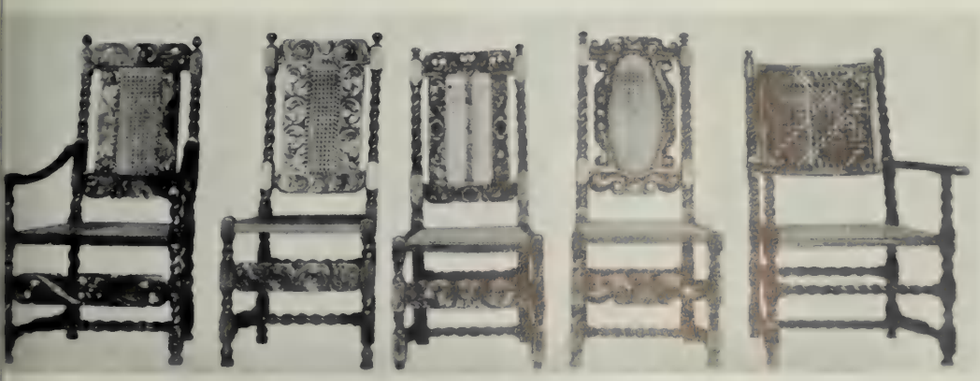
BURLINGAME PUBLIC LIBRARY Burlingame, Cal.

Antique and Modern

By JOAN EVANS

black with arabesque and damask designs, and the East Anglian wall-paintings in imitation of them find Swedish parallels early in the seventeen century. A considerable amount of English furniture was at the same time imported into Sweden; the City Museum at Gothenburg has good examples, collected from old Swedish houses, of Stuart chairs with carved oak frames and cane work. The Cromwellian type of chair with turned legs and stretchers was commonly imitated in Sweden after the middle of the century, and a little later the English types of chair and day bed with cane-work panels, turned sidepieces, scroll work and crown and angel tops are also found. Both of these types may also be partly due to Dutch influence, but some of the chairs appear to have that indefinable style and proportion which definitely marks them as of English inspiration. Towards the end of the century Dutch influence was paramount alike in England and Scandinavia; but when early in the eighteenth century England had once more a simple style of furniture of her own, it was imported into Sweden and imitated there. The Röhsska Museum at Gothenburg has a good English three-legged circular table of about 1720, as well as a South Swedish imitation of the cognate four-legged type, while the contemporary types of English chairs were also imitated. Often, however, they were manufactured not in walnut or mahogany but in the less precious woods: Swedish cabinetmakers for a long time produced a simple type of "Queen Anne" chair in birch or deal finished with white paint.

As the century progressed, the decoration of England and Scandinavia was linked in fresh ways. French and Dutch influence was strong in Scandinavian architecture, but for interior decoration the Swedish East India Company were importing into Sweden the Chinese silks, porcelain, lacquer and wallpapers that their English rivals were putting upon the British market; and consequently the background and accessories which the decorators and cabinetmakers had to frame and harmonize were alike in both countries. As the century progressed, the artistic links between the two countries became increasingly strong; Sir William Chambers, who tried to make English *chinoiseries* less fantastic and more Chinese, was a member of one of the best-known English families of Gothenburg



SEVENTEENTH-century Swedish chairs with cane seats and ornate Jacobean frames.



A DANISH chair dated 1750, which imitates the most ornate Chippendale period, was made for the castle of Lövenborg, where it can still be seen.



THIS Swedish chair, a simplified version of Hepplewhite, is to be found in the City Museum at Gothenburg.



Photos: Courtesy Royal Swedish Commission, New York World's Fair

A GROUP of primitive, peasant Swedish furniture, a type of design which influenced the reaction from the English and Dutch classical models.

and had gained his knowledge of China on a voyage for the Swedish East India Company. The Swedish painter, Elias Martin, came to England in 1768, and his contemporary, Carl Fredrik von Breda, worked in London as the pupil of Sir Joshua Reynolds.

At the same time English influence upon Swedish and Danish furniture was renewed and increased. Not only were many English examples imported into Sweden—good examples, brought from old houses in the district, may be seen alike in the Röhssak Museum at Gothenburg and in the Kunstindustri Museum at Copenhagen—but also the English engraved pattern books were easily available to provide models for the Swedish craftsmen. The style of Chippendale was early imitated, especially in West Sweden; the Röhsska Museum has some good examples of chairs imitated from his patterns, and others, imitated from the "ribbon-back" type, were made for the Danish castle of Lövenborg, where they still are. Such imitations, however, are easily distinguished from English work: their alien nationality is nearly always betrayed either in their proportions, their line, or the disposition of their ornament. Soon, too, they were simplified to meet Swedish needs, and these simplifications differ from the English provincial simplifications even more than the more *(Continued on page 15)*

A MODERN Swedish sitting room with a huge corner window, modern Swedish rugs on the floor, and furniture so simple that it has almost the effect of metal

AN interesting example of Swedish Modern—the last word in simplicity. The chair rests on a Swedish tufted rug against modern Swedish textiles.



SWEDISH modern bookcase of birch, designed by Carl Malmsten. The frame for glass is novel and definitely modern Swedish.







FROM Clement Hurd's illustrations for Gertrude Stein's "The World Is Round." Katzenbach & Warren. *Photo: Louis Werner.*



IMPERIAL Paper & Color Corp.—Above and below.—*Photo: Frank Randt.*



The Out-of-Doors
IN NEW WALLPAPERS

THE new wallpapers seem to be in a "back to the land" mood, very appropriate to the season. One of the most dramatic of these designs shows groups of the graceful wild horses of the mesa on lone, rocky cliffs looking off on vast distances. The man of the family will want this for his study. For that very important room, the nursery, there is a clever design showing a little boy sitting on a mountain top and dreaming wistfully of ferocious lions and friendly elephants, amazing giraffes and foolish monkeys; while another paper depicts a barnyard orchestra of musically-minded chickens, rabbits and carefree pigs. Other designs show scenes reminiscent of the Southern hunt season, the old clipper days and life on a farm.



RICHARD E. THIBAUT, INC.—*Photo: Dana B. Merrill.*



A. H. JACOBS CO.



RICHARD E. THIBAUT, INC.—*Photo: Marie Edward Heuer.*



ARABIS ALPINA grows well in shade and has a white blossom from April to June. Photo: Peter Henderson & Co.

8 Most Favored Rock Garden Plants

Selected by Leading Nurserymen

By L. N. CHRISTIANSEN

SOME fifteen years ago America, at least the Eastern seaboard section of the United States, broke out in a veritable rash of rock gardens. Rock gardens appeared where rock gardens had no natural right to be; but along with these enthusiastic if misguided outcropping came too, some charming rock gardens which by their beauty, appropriate planting and good taste outweighed the spotty creations that also went under the name of rock gardens. Fortunately, this rash has subsided to a great extent and has left behind it a consciousness among gardeners of what *not* to do, while the interest in rock gardens and suitable plants for them has remained.

A good rock garden may require very little space and, if the plants are carefully chosen, can thrive in either the city or country. Thus the interest in rock plants is widespread and because of this we have asked the leading growers of rock plants to recommend the eight plants they consider most satisfactory for such gardens, basing their choice on beauty, hardiness, ease of culture and adaptability to soil. The nurserymen included such well-known names as Bristol Nurseries, Inc., of Bristol, Conn.; Glen Brothers, Inc., of Rochester, N. Y.; Peter Henderson and Co. of New York, N. Y.; Hicks Nurseries, Inc., of Westbury, Long Island; R. M. Kellogg Co. of Three Rivers, Mich.; Krider Nurseries, Inc., of Middlebury, Indiana; Henry Michell of Philadelphia, Pa.; Stumpp and Walter Company of New York, N. Y. and Wayside Gardens Co. of Mentor, Ohio.

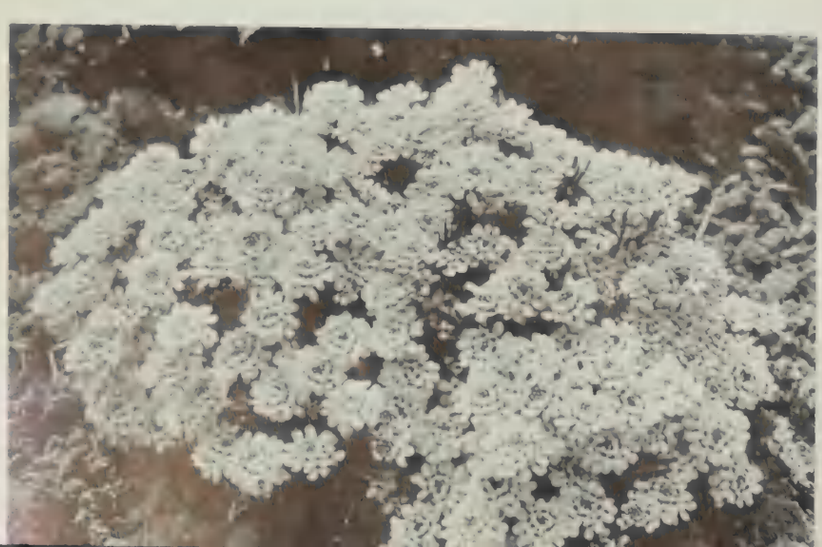
That the choice was not an easy one can be gathered from what J. M. G. Emory of Hicks Nurseries writes: "From the very start, we consider that this is the most difficult list to enumerate because there are so many worth while plants ideally suited for growing in rock gardens. . . . We fully realize we are leaving out a number of the finer perennials, especially the true alpines, which are unsurpassable as to beauty but are apt to be more difficult to grow. In other words, we believe that a most attractive rock garden could be built of the varieties we have listed with a minimum of care and plant knowledge."

Eight plants were agreed upon by these nurserymen as the most favored for the average rock garden. In the order of their choice they were Campanula, Candytuft, Dianthus, Phlox, Sedum, Arabis, Alyssum and Aubrietia.

"June," write Peter Henderson & Co., in their reply to our questionnaire, "happens to be the ideal month in which

LEFT—Iberis sempervirens or hardy candytuft is valuable for its evergreen foliage as well as its flowers. Photo: A. B. Morse Co.

BELOW—Growing four to ten inches tall, Alyssum is easy of culture and ideal for edging. Photo: Peter Henderson & Co.











TOP LEFT—The fragrant lavender flowers of Phlox divaricata canadense appear during April and May. Photo: Peter Henderson & Co.

Campanula carpatica has clear blue flowers from June to October and does well in shade. Photo: A. B. Morse Co.

LEFT—Dwarf Dianthus has a sweet spicy odor and its soft green foliage blends perfectly with other rock plants. Photo: A. B. Morse Co.

to sow seeds of rock garden plants. You will have flowering-size plants for the following season. Sow the seeds in a part of the garden where they can be protected from the heat of the sun. Transplant to their permanent quarters in time for them to become thoroughly established before cold weather begins."

The rock plant voted most popular was *Campanula*. Campanula carpatica, or Carpathian harebell, which grows to about eight inches, bears clear blue flowers from June to October and does well in shade, was the variety most often mentioned. However, campanula rotundiflolia or blue bells of Scotland, campanula portenschlagiana or Dalmatian blue bell, which has a fine tidy form and is not too difficult to grow, were also recommended. Campanula garganica, with its dainty flowers growing in full sun, was especially mentioned by Henry F. Michell Company.

The second choice, selected by seven of the nurserymen, was *Iberis sempervirens* or Little Gem Hardy Candytuft. "It is easily grown and is valuable for foliage effect *(Continued on page 43)*

THE EIGHT MOST FAVORED ROCK GARDEN PLANTS

CAMPANULA	8
CANDYTUFT	7
DIANTHUS	6
PHLOX	6
SEDUM	5
ARABIS	5
ALYSSUM	4
AUBRIETIA	4

The figures represent the number of nurserymen who have chosen them.

How the Nine Nurserymen Actually Voted

Bristol Nurseries, Inc. Bristol, Conn.	Glen Brothers, Inc. Rochester, N. Y.	Peter Henderson & Co. New York, N. Y.	Hicks Nurseries, Inc. Westbury, Long Island New York	R. M. Kellogg Co. Three Rivers, Mich.	The Krider Nurseries, Inc. Middlebury, Ind.	Henry F. Michell Co. Philadelphia, Pa.	Stumpp & Walter Co. New York, N. Y.	The Wayside Gardens Co. Mentor, Ohio
ARABIS ALPINA Double Arabis	PULSATILLA (Pasque flower) Anemone	ALYSSUM Saxatile Compactum	DAPHNE CNEORUM Rose Daphne	DIANTHUS Rose Dawn	ANCHUSIA MYOSOTIDIFLORA Flowering Forget-me-not	PHLOX SUBULATA Vivid	ALYSSUM SAXATILE	PHLOX SUBULATA All varieties
DAPHNE CNEORUM Rose Daphne	AUBRIETIA Any variety	ARABIS Alpina	IBERIS SEMPERVIRENS Evergreen Candytuft	GYPSOPHILA PANICULATA Baby's Breath	HEUCHERA BRIZOIDES	ALYSSUM Saxatile Compactum	ARABIS Alpina Snowcap	ALYSSUM Saxatile and Citrinum
CAMPANULA PORTENSCHLAGIANA Dalmatian Bluebell	DIANTHUS Alpinus and other dwarf species	PHLOX Divaricata Canadense	HELIANTHEMUM Rock Rose	VIOLA ODORATA Russian Violets	VIOLA Apricot Gem	VERONICA RUPESTRIS Heavenly Blue	AUBRIETIA In variety	IBERIS SEMPERVIRENS All varieties
AETHIONEMA WARLEY ROSE Persian Candytuft	IBERIS SEMPERVIRENS Evergreen Candytuft	AUBRIETIA Eyri	SEDUM In variety	PRIMULA VERIS Primroses	GEUM Fire Opal	CAMPANULA GARGANICA	CAMPANULA CARPATICA	SEDUM SIEBOLDI All varieties
IBERIS SEMPERVIRENS Hardy Candytuft	PLUMBAGO Lead Wart	DIANTHUS Alpinus Allwoodi	DIANTHUS Hardy Pinks in variety	VIOLA CORNUTA Violas	DIANTHUS Red Grenadin	PLUMBAGO Larpentae	GYPSOPHILA Repens Bodgeri	DIANTHUS DELTOIDES And all varieties
SEDUM SIEBOLDI	POTENTILA Tongui (trefoil)	CAMPANULA Carpatica	PHLOX In variety	IBERIS SEMPERVIRENS Evergreen Candytuft	CAMPANULA ROTUNDIFOLIA Blue Bells of Scotland	ARABIS Alpina	PHLOX CAMLAENSIS	HELIANTHEMUM All varieties
AUBRIETIA HYBRIDS Purple Rock Cress	CAMPANULA CARPATICA Hare Bell	SEDUM Acre (Golden Moss)	VERONICA In variety	CAMPANULA CARPATICA Carpathian Harebells	NEPETA Six Hills Giant	IBERIS SEMPERVIRENS Evergreen Candytuft	IBERIS SEMPERVIRENS Snowflake	CAMPANULA CARPATICA and GARGANICA
PHLOX SUBULATA CAMLA Moss Pink	SEDUM SIEBOLDI	PLUMBAGO Larpentae	IRIS Dwarf varieties	ENGLISH VIOLETS	LIATRIS September Glory	AETHIONEMA Warley Rose	POTENTILLA POTENTILLA TONGUI	ARABIS Alpina and Alpina Flore Pleno

When you build your Home — the WALLS

By GEORGE NELSON

HOUSES have always had walls for a variety of reasons, some of which are still good. Traditionally the wall has served to repel animals, invaders, prying neighbors and the weather; it has also been used to advertise the wealth and social position of the owner, and it has had the humble but indispensable function of holding up the floors and roof. Today a man's house is no longer his castle and rarely do the walls hold up his floors. In the light of these and other facts it may be of interest to reconsider the wall in the light of its present-day uses.

An overwhelming majority of all the houses built in this country are of frame construction. This means that, as in any skyscraper or factory, whatever covering is put over this framework has little or no structural value. Occasionally, to be sure, one comes across houses with walls of stone, brick, adobe and other structural materials, but more often than not these are merely tacked on to the outside for reasons of appearance. Hence the common descriptions "brick veneer," "stone veneer," etc. Purists of the modern school are fond of attacking such uses of materials, but a good case can be made for them. Veneers of brick and stone are fireproof, they require practically no maintenance, and the space behind the veneer can be much more efficiently and cheaply insulated than if the walls were of solid masonry. Such distinguished architects as Frank Lloyd Wright, for example, frequently use brick in this manner.

In theory, once the framework of the house is up, it could be wrapped in cellophane, figuratively speaking, and be quite as strong as it need be. At this point the problems of insulation and weatherproofing enter the picture as well as the question of privacy.

When you build and you come to the question of what to do about the walls, it would be well to be frank with yourself, if not with your architect, as to the reasons for selecting one type of exterior covering rather than another. A man's house is his own, and if he wishes to spend money for display that is his privilege. It is well to realize this, however, for fancy walls are expensive and the final budget will look much less unreasonable if there is a clearly marked item in it called "publicity" to cover the use of costly anachronisms.

Another, and much more valid reason for doing something to the walls beyond merely keeping out the weather, is that most houses today are rather small, not too interesting in shape, and they do need some enlivening. For a while there was a rebellious group of moderns who said "why?", and they covered their mechanical little boxes with stucco or some other plain white material and let it go at that. Unfortunately it is one of the facts of building that a completely smooth, bare surface is difficult to obtain and even harder to maintain, and after a few years some of these early modern houses looked very badly indeed. The climate is a factor of major importance

***This is the fourth in a series of articles on When You Build Your Home. The first "The Site" appeared in February; the second "Learning to Read Blueprints" in March; the third "Windows and Doors" in the April number.*— Editorial Note.**



ABOVE—A Tudor cottage type built of native marble laid up English fashion with mortar. The cost of a stone house must depend almost entirely upon whether the stone can be found in the vicinity or brought from other sections of the country. If put up with native stone it would cost about the same as a well-built brick house. The home of Mr. Lewis Bowman, designed by himself.



LEFT—A New Jersey home built in the American cottage style with walls of rough plaster. This probably cost the owner more than if he had put it up with brick or wood, though of course, the price of brick must depend upon the expense of construction and the way in which it is laid up. Duncan Hunter, architect.



A SMALL plantation cottage in the suburbs of Washington, D. C. The walls, like so many of the small Southern houses, are of whitewashed brick, which in that part of the country is perhaps the least expensive form of construction. An additional charm is given to the house by the quaint, low picket fence which surrounds the garden. Daniels, Daniels and Daniels, architects.



ABOVE—A typical Dutch stone house, of the type built by the early settlers in Pennsylvania. Walls, chimneys and porch are whitewashed.

BELOW—This house in Mount Kisco, N. Y., is constructed of round field stones set in off-white mortar. The expense of this house would depend entirely upon whether it was constructed from local field stones or from imported stone blocks. Wood is used most decoratively in the detail finish of these walls. B. W. Morris, architect.



ABOVE—The Elizabethan influence is very marked in the construction of this cottage in Scarsdale, N. Y., designed by Julius Gregory. The walls naturally are of brick, laid up with white mortar and in the gables the bricks are laid to form an ornamental zigzag pattern. The picturesque Tudor chimney is of brick; wood with brick is used in the gable peaks over windows and doors.



RIGHT—The walls of this English-type house in Englewood, N. J., are of half timber, laid up with oak laths, a type of construction which originated in England at a time when wood was at a premium and rough plaster easily obtained. The expense of half-timber construction depends upon the ease with which rough plaster can be obtained. Lewis Bowman, architect.



here, for it is not only easier to maintain plain white walls in the warmer latitudes but due to the year-round presence of abundant foliage they invariably look better than they would in New England or Wisconsin. The better modern architects, always quick to profit by their own and others' mistakes, have learned this lesson, and one is beginning to see most attractive modern houses which use natural redwood, brick, stone and other time-honored materials.

As masonry is one of the less commonly used materials, it might be well to dispose of it first. We noted above that it is frequently used as a veneer, in which case it becomes a four-inch shell attached in one way or another to the framework of the house. It is more expensive than wood siding and is generally used for purely decorative purposes. In many cases it is effectively employed in combination with wood and other materials, as in some of the examples shown here. The commonest fault found where it is so used is that the owner or builder is unwilling to rest content with a mixture of two or even three materials, and plasters the front of his house with slate, weatherboard, stone, brick, shingles and whatever else happens to be handy. An inevitable result is the appalling concoction which can be found in every city of the land; for some mysterious reason, the smaller the house the greater the prodigality in selection of materials. Rule one for the house-builder might very well be to keep the number of facing materials to a minimum.

Despite the widespread use of veneers, the bearing wall (one that supports the upper floors and roof) is far from extinct. One can build most satisfactorily using hollow walls of brick and, where stone is abundant and cheap, there is no reason for not taking advantage of the fortunate circumstance.

Under the heading of masonry there are also a number of synthetic materials. Concrete block is perhaps the best known. Fire- and vermin-proof walls of this material leave little to be desired and they are not expensive. Generally the exterior is painted. It is possible to have concrete blocks made to almost any size and shape, and there have been some interesting uses of this material in recent houses. Hollow tile is one of the humbler materials occasionally seen in the exterior walls of houses. These brown or red blocks are used in factories, warehouses, and in certain types of commercial partitions; they have a good natural color, however, and if one should wish to use them in houses the experiment might well be worth trying. Attempts to develop prefabricated houses, using wall panels made of concrete slabs and other cast materials have been tried, and not without success, but to date such houses are experimental rather than commercially established.

A synthetic material that has really remarkable possibilities is asbestos. Shingles and clapboards of this material are available at almost any supplier's local warehouse. The advantage of asbestos is that it is an inert, fireproof material which requires no painting or other maintenance. Also its natural grayish-white color is very pleasing. A more logical way to use asbestos might be in large sheets, rather than as an imitation of wood, but such a treatment almost automatically means a modern exterior, and most people still prefer the more conservative styles. Experiments are also being made with insulation board covered with bakelite and other plastics, and there can be little doubt that wall materials of the next few years will cover a wider range than they do at present. It is already possible to buy insulation board sufficiently strong to resist the weather without any covering except paint; while suitable for very inexpensive houses it lacks the permanence and mechanical strength of the more conventional wall *(Continued on page 46)*



THIS modern New England Colonial house is constructed of overlapping clapboards and the foundation is of large stone blocks. There are triangular pilasters at the two front corners of the second floor. All the woodwork is painted white with the exception of the blinds, which are grass-green. This type of wall is probably as economical a construction as can be used if built in a country where timber abounds. John Sherwood Kelly, architect. *Photo: Ernest Graham.*



HAND-SPLIT shingles were used in the construction of this remodeled barn. The shingles have weathered a beautiful gray tone, particularly interesting as a background for the glass corner-window. The trim of this house and the shutters are white

THREE building materials are used for the walls of this house in Ohio — rough plaster, stone, and half timber for the gable ends. The stone is laid up with raked-out joints and the plaster is painted off-white. Crittal casement windows are used.





ABOVE—The eyelet batiste spread, mounted on taffeta-back satin in flower-like colors, is sure to be a favorite for springtime bedrooms. From Carlin Comforts Shop.



Photo: Frank Randt



ABOVE—For those who like their simplicity stark there is this new sailcloth spread chastely trimmed with cotton fringe. From Carlin Comforts.



ADESIGN reminiscent of a stained glass window decorates this spread of pre-shrunk fabric. This type of spread is particularly suited to the American Colonial room. From Carter Brothers, Inc.

New Coverlets—Simple and Sophisticated

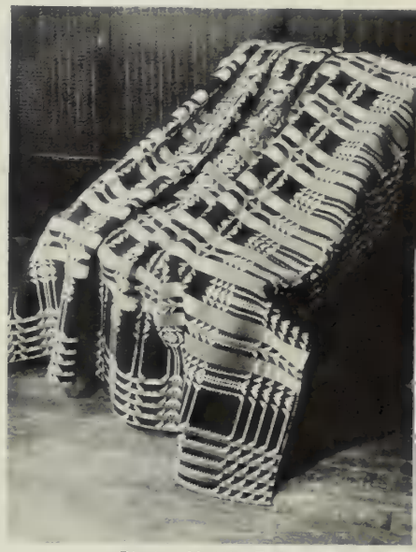


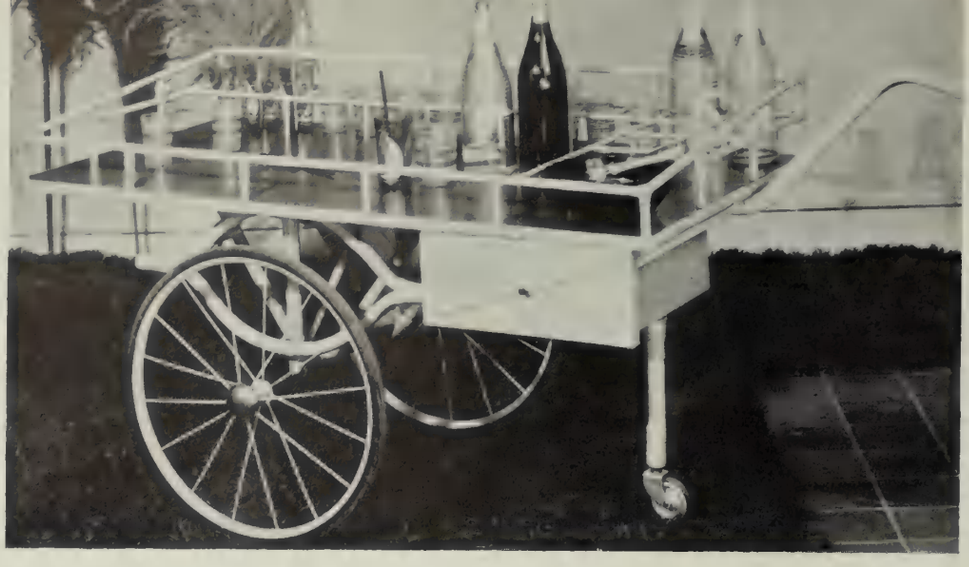
Photo: Mattie Edwards Hewitt

ABOVE—A coverlet with a genealogy is this brick-red, white and black hand-woven spread that has been in the same family for four generations. Courtesy: Mrs. Bascom Copenhaver.



UPPER CENTER — A quilted satin bedspread with a delicate floral design is appropriate for the more luxurious room. The draperies are taffeta and harmonize with the colors of the spread.

LEFT—Definitely for the sophisticate is this lush, tufted velvet spread in midnight black with draperies and rug to match. Relieving the nocturnal mood of the room are startling notes of gleaming white and emerald green. Designed by Donald Deskey for Mrs. George C. Rand.



BAMBOO beverage cart with alcohol-proof tray. From Abercrombie & Fitch Co.

Meet Summer Half Way

SUMMER living is high living in 1940, and summer furniture for this year fits into both the elegant pattern of high life and the limitations imposed by the low bank balances of recession-harried Americans.

The novelties are many, all designed to make living outdoors as pleasant and effortless as it would be in the most plush of palaces. From rattan bird cages to complicated gadgets for comfort, 1940's summer furniture will bring your life out into the open.

Dine on your terrace with the smartest wrought-iron pieces, molded in patterns that evoke cool seascapes and sheltering pines. Take the sun in comfort in bamboo chairs and chaises longues that conform to your slightest curve; leave ample space for a backgammon board at your side and an umbrella to shade your eyes. Serve tea in grand style with tea tables of the newest plastics and chairs that seem to have captured all the colors of the rainbow.

Everything is color and color that will stay put. Fabrics are waterproof and waterfast; paints are pastels that years of showery Augusts can't fade away; and all materials are made to withstand any amount of hard use and summer frolicking. The colors themselves are sprightly and new: finishes in a cool marine blue or a virgin white and *(Continued on page 47)*



MODERN rattan love seat with colorful striped fabric. From Ypsilanti Reed Furniture Co. Below—Rattan beach roll with matching convertible backgammon board or lunch table and umbrella in harmony. From Hammacher Schlemmer.



A DOUBLE chaise longue in rattan with sailcloth upholstery. Each side is separately adjustable. From Abercrombie & Fitch Co. Below—Rattan love seat with adjustable canopy. Covered in water-repellent sailcloth. From Bielecky Bros., Inc.



WROUGHT-IRON couch with spring seat and spring cushions. Laurel pattern. From John B. Salterini Co. Below—Reed love seat, with tea table and flowerpot holder. Upholstery colorful, weatherproof fabric. From Ypsilanti Reed Furniture Co.







PUBL ERARY Cal.



RATTAN chaise longue with canopy. Lattice sides from strips of canopy material. From W & J. Sloane. *Photo: F. M. Demarest.*

BELOW—Wrought-iron sun chair and adjustable canopy, and wrought-iron plant-holder. Richard L. Sandfort, Inc.



BELOW—Wrought-iron dining group with rain-proof upholstered seats. From Richard L. Sandfort, Inc.





REED chaise longue with waterproof fabric covering. From Ficks-Reed.



WOOD & HOCAN, Inc.

Consult Your DECORATOR

By Ina M. Germaine

Have you ever purchased furniture or decorative accessories which were lovely in themselves but wholly inappropriate for the rooms for which you had intended them? Nearly everyone has had this experience and it is expensive to discard them. So they remain, always out of harmony with their surroundings. In purchasing furnishings for your home, good taste is not enough. It requires technical training as well to make correct selections. Your decorator has this training and experience, and will save you valuable time and the many disappointments which one encounters when purchasing without expert counsel. The decorator will know at once if the piece you are considering is correct for your home or if the colors which you have selected are correct for you.

Perhaps, too, you require a certain style to mirror your personality to advantage. It is possible that the colors you have used are not as successful for you as others would be. Your decorator will plan the correct background for you just as your family doctor prescribes the correct treatment when you are ill. Your furniture, fabrics and accessories must be related to each other and to the style of your house. There must be a continuity in the decorative scheme, not abrupt changes from one room to another.

The satisfaction and advantages you will obtain by having the decorator solve your problems cannot be calculated in money. And no doubt these services will not be expensive at all. The cost of one wrong piece which you might purchase would very likely more than cover such advice.

So when you furnish or redecorate your home, be sure to,

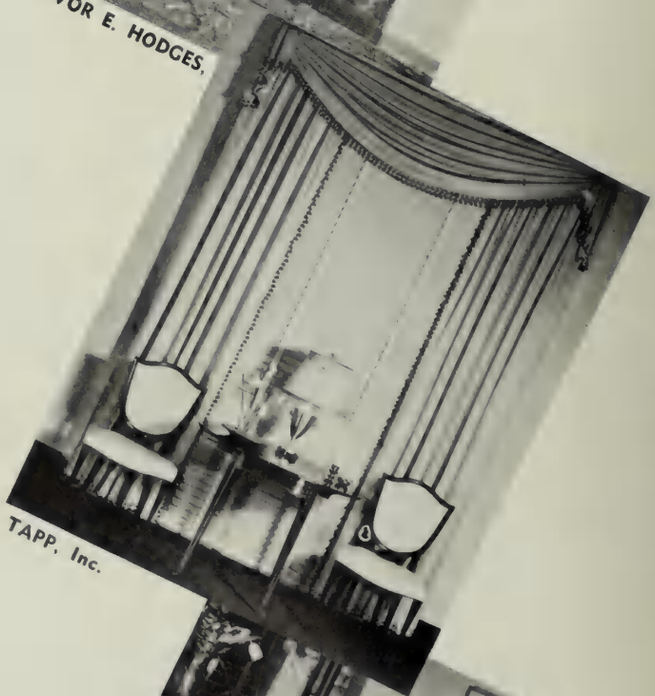
CONSULT YOUR DECORATOR.



CHARAK FURNITURE



TREVOR E. HODGES,



TAPP, Inc.



OLD COLONY FURN.

CINDERELLA OF THE METAL WORLD

(Continued from page 15)

ironwork that is good, and the craftsman who is trained as a designer and metal worker knows everyone of these. It is very important that material for this work should not be taken from its proper sphere and used by tricks and illusions for other environments. There are workers in iron today who attempt to make this metal look like wood, gold or bronze, losing the significance of ironwork.

Without the correct finish the full beauty of the metal cannot be appreciated. Iron, like any other material, must be finished according to its use and purpose. Interior ironwork should possess a finish that is the color of armor and may be polished as bright as silver. For exterior ironwork the iron should be only slightly polished and left in the tone obtained from the forge.

The ironwork in this country has, so far, been largely imitative; developed by the different settlers who brought their designs and techniques from England, France, Spain and the Orient. Perhaps this is too sweeping a statement, for although we see French ironwork in New Orleans, Spanish along the southern Atlantic coast and in California, English in New England, we also have in this country a number of outstanding ironworkers. The inspiration for an American ironwork seems to be Nature in her more joyous moods—flowers, birds, small animals—expressed in an uncrowded design and by methods simple and direct; in other words—Modern. I remember that Goethe once said "Nature and art cannot be separated without destroying art as well as Life."

A great threat to modern ironwork, from my point of view, is the use of modern mechanical tools. In the iron of the past each piece spoke of the individual artist—each hammer stroke, each tool mark pointed the master's ability and character.

Of course, the foremost question that arises in the modern mind is about the use of iron in the garden and outside the home of today. When is it suitable, when essential, and in what sort of garden does a certain period of ironwork belong? Cast iron, although widely used in Victorian days for porch rails, stair rails and fences, is losing its vogue and wrought iron again is in the ascendant.

Of course the best possible plan, if you desire to have ironwork in your garden, is to suit the metal work to the period of your house and its accessories. It is feasible, as you have already seen, to secure modern French ironwork; and for a Norman house, with its flat, walled-in garden, French ironwork would be most suitable for furniture, lanterns, doorbells and hardware. French work is quite formal and somewhat over-elaborate in its execution, yet suited to the French period house or even to the modern French cottage. A matter to consider before getting too deeply into the purchase of ironwork is its expense. It is not more expensive than fine garden sculpture but it is definitely more expensive than the ordinary wooden garden pieces, except perhaps in California, where there is much local ironwork made for its modern Spanish American home. Some of the metal craftsmen in the West are capable artisans and are doing work eminently suited to modern houses and gardens. But that is rather the exception.

Of course, if you are having a definitely English cottage, which may be quite a large house in this country, English ironwork is suitable for stair balustrades, porch rails, fences and many garden accessories. Most of the English ironwork is definitely Traditional but nevertheless harmonious with the Modern English home.

If the Italian villa is what you have in mind there are endless Traditional Italian periods that are being widely and very well copied in this country. Iron is especially picturesque with the pale, rosy-pink villa as a background. Of course, it is not essential to use a great deal of iron in order to have a certain fine stability about your garden. A few old settles, which you are urged not to paint white, and an occasional chair, some courtyard lanterns and a stair rail, if your garden is on two levels, will give your garden a certain fine strength in the furnishing of the out-of-doors.

There are today well-managed foundries, where wrought iron is developed in the forge and where larger pieces may be cast, not only in sections but as a whole in the *cire perdu* process.



This Cuban Mahogany, half-round Adam Commode is representative of the many distinguished examples of fine craftsmanship from the Tapp Collection of Fine Furniture.

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THE NEW WORLD wins AN OLD WORLD MARKET

UNTIL 1928, American interior designers found it necessary to send to European mills an appreciable quantity of orders for the manufacture of certain fabrics not obtainable in the United States. Special characteristics of raw materials, dyes and weaving methods peculiar to these fabrics were then either unknown or inimitable in this country.

Though an expensive, troublesome and time-consuming business, no alternative was possible when the decorator's plans included the use of these materials. There were simply no American mills then producing them.

With the founding of Scalamandré Silks, however, sending abroad except in rare instances became unnecessary. Fabrics which had heretofore been the exclusive specialty of foreign textile manufacturers were produced by Scalamandré in quality equal or superior to the European product. Bringing to America all the knowledge, equipment and experience prevalent in the great mills of the Old World, and adding to them the superb resources of American efficiency in production, Scalamandré began quickly to erase the old difficulties of transmitting orders thousands of miles away . . . the delays, the misunderstandings, the costliness. At the same time, existing members of the American fabric industry were exposed to no competition from the new firm, since instead of sharing the old market, Scalamandré created a new one for itself.

Today, the interior decorator can obtain at Scalamandré Silks for his client any fine drapery and upholstery fabric or trimming, whether of American or European inspiration. The savings in time, money and convenience to the decorator and his client is probably inestimable; and the actual intrinsic quality of the fabrics themselves is in most cases improved. In addition, America has benefited by the the gain of a new fabric market.

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Approved Reproductions of

FURNITURE	SILK FABRICS	CHINA
Kittinger Company *See Page 43*	Scalamandré Silks, Inc. *See Page 40*	Josiah Wedgwood & Sons, Inc. *See Page 41*

COLONIAL WILLIAMSBURG

(Continued from page 25)

display in the restored buildings in Williamsburg.

Visitors to Williamsburg are, of course, extremely interested in the furniture and furnishings which have been gathered from all parts of the world and assembled by our leading antiquarians, architects and decorators. Other members of the same professions as well as manufacturers, designers and private collectors have repeatedly requested permission to copy various designs and colors. This factor finally led the Restoration authorities to authorize the reproduction of the various furnishings and accessories by particularly qualified firms.

The company selected for reproducing the furniture was the Kittinger Company of Buffalo. Kittinger's Colonial Williamsburg Approved Reproductions, which are now to be seen in stores in many cities throughout the country, are a reply to that often heard lament, "They can't make those things nowadays." For in these reproductions, there is a regard for authentic detail that delights the craftsman's heart.

When certain of the articles of furniture are selected for reproduction, they are sent to the plant of the Kittinger Company. In their Buffalo workshops, these rare originals are then meticulously copied by skilled cabinetmakers. This work is performed almost entirely by hand and when the finished result is passed by the Craft Division of Colonial Williamsburg it differs in no detail of construction from the antique prototype. It is significant that these reproductions do not attempt to achieve the appearance of antiquity by any artificial means. The wood and its finish are not marred or faded in any effort to make the copy look old. Rather these things are finished just as the originals were when first made. The spirit of craftsmanship which goes into their fabrication depends upon time alone to do its mellowing.

In order that the woods used in these reproductions might be similar to the originals, the Kittinger Company first sought a mahogany which would approximate the mahogany used during the eighteenth century. Wood from Brazil, Peru, Central America and Cuba was examined; finally a satisfactory kind was found in a district of Brazil 2,300 miles up the Amazon River. This mahogany was discovered to be almost identical in texture and character with antique mahogany. In further imitation of the work of the eighteenth century cabinetmakers, resort was had to the practice of cutting straight through the heart of the log in order to obtain the boards suited to their purpose.

The same care shown in furniture making has been exercised by the licensees of Colonial Williamsburg, Incorporated, in other branches of the decorative arts. Paints, wallpapers, upholstery fabrics, silver, glassware, china, builders' hardware, garden benches, brass rim locks and writing paper are all reproduced with minute attention to original designs. This regard to detail, however, is not carried to that absurd extreme which interferes with practicability. For example, while envelopes were not in use during the period which the Williamsburg Restoration depicts, yet they are provided with the Williamsburg writing paper whose manufacture the foundation has licensed.

The fabrics for hangings and upholstery are copied by Scalamandré Silks Inc. While their patterns and texture are precisely identical with the originals, they are made in the regulation fifty-inch width of modern practice rather than in the narrow proportions imposed by the limitations of the Colonial looms. Also, each pattern is to be had not only in the original color but also in alternating ones.

China, too, is reproduced in conformity with the authentic pieces. In excavating the foundations of the old Raleigh Tavern, which had been destroyed by fire around the middle of the nineteenth century, certain fragments were found which were identified as Wedgwood Queen's Ware china. The name of Wedgwood has become a house-

(Continued on page 43)

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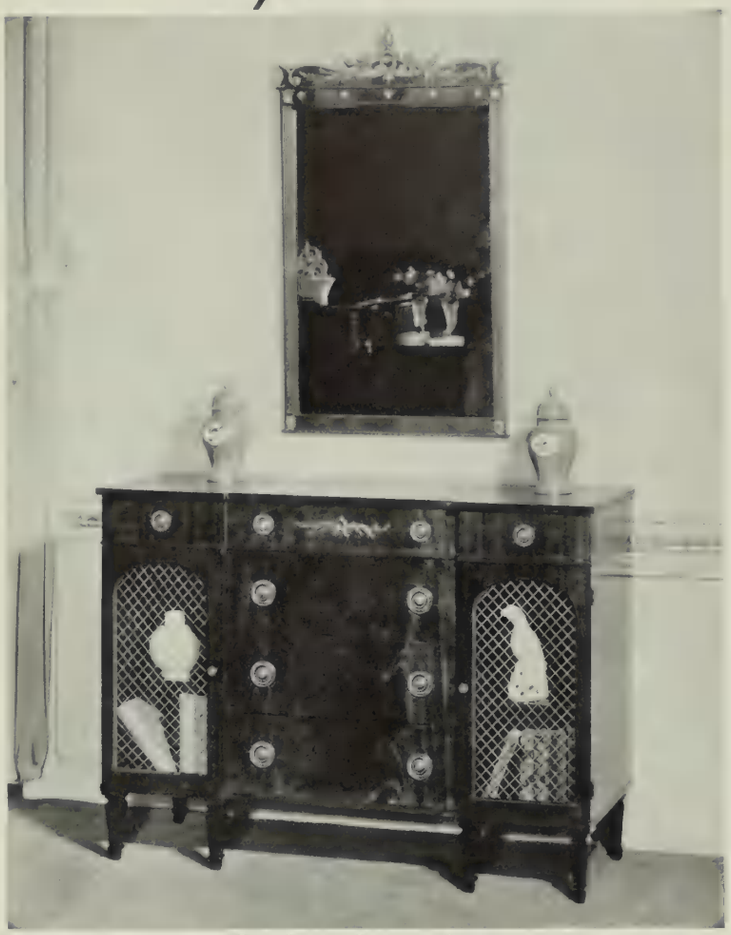
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WATER FOWL THAT STAY AT HOME

(Continued from page 23)

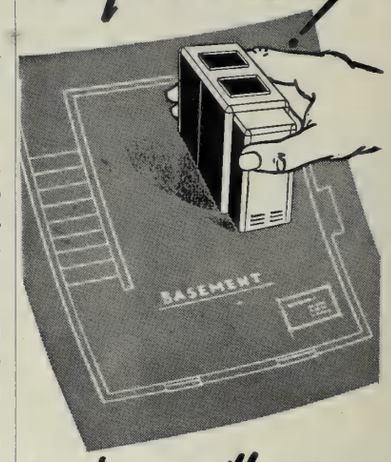
striking and unusual flock of birds for a country place.

As for the care of birds, there are many misconceptions current among those who have had no experience with them. Birds purchased from a reliable breeding establishment are usually hardy, handreared native fowl, already acclimated to the local conditions. All such fowl are pinioned when hatched and can never fly, so the owner need not fear the loss of his birds. Instead they will serve to attract migratory birds and make the place a real birdlife sanctuary. Providing food in winter will also attract other birds. By the extermination of predatory animals, such as the fox, skunk, and weasel, by the proper feeding and by posting his land against hunters, the owner can preserve his own flock in flourishing style and make his country place a paradise for migratory birds.

It is necessary to add, however, that before owning or rearing migratory fowl — and swans, geese, and ducks are classed as migratory waterfowl — a permit must be obtained from the Bureau of Biological Survey of the Department of the Interior, in Washington. Several states, including New York, also require state permits. The purpose of such regulation is to help conserve America's wild life and here, for once, the sportsman and countryman have cause to be grateful to Federal and state authority for the work it has done in keeping swift wings in the sky and graceful bodies in the water.

A hobby fascinating as it is easy, the care and rearing of waterfowl is one every country homeowner and sportsman should consider. As the flock progresses from the common birds we all know to the more exotic specimens from our own and foreign shores, the enchantment of collecting can become more and more exciting and the joy in beautifying a home in the country with nature's most attractive wildlife can be made one of the greatest pleasures a lover of country living can know.

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8 MOST FAVORED ROCK GARDEN PLANTS

(Continued from page 31)

as well as flowers' writes Alexander Cummings of Bristol Nurseries. Stumpp and Walter suggest the same variety for walls. Wayside Gardens suggest all varieties of iberis for the rock garden.

Dianthus in the various dwarf forms was selected by six of the nurserymen. The sweet, spicy odor of most dianthus should be reason enough for growing them even if they did not possess the many other virtues that they obviously do. There is great variety of color and form among the dwarf dianthus. The foliage of most dianthus is a soft green, blending perfectly with other rock plants. Dianthus deltoides, bearing small deep red blossoms, and dianthus alpinus, with its pink flowers blooming during July and August, are recommended among others.

The low-growing *Phlox* also received six votes from the nurserymen. Peter Henderson names divaricata canadense which has fragrant lavender flowers in April and May. It grows to a height of one foot and will do well in the shady part of the rock garden. Phlox sublata camla, more familiarly known as moss pink, is a good plant, blooming early and repeating itself in late summer.

Sedum, by its very name, coming from the Latin to sit, is singularly appropriate for rock gardens where it "sits" comfortably in the crevices. Peter Henderson mentions sedum acre (golden moss) which grows about two inches high, a moss-like spreading plant with bright yellow flowers in spring. Glen Brothers put sedum sieboldi on their list. It has excellent foliage, blooms in the early fall and is "non-invasive," a virtue many rock plants lack. Bristol Nurseries pronounces it "the best sedum." Hicks Nurseries say that all sedums are "of easy growth with wide variations in foliage and flower effects."

Like sedum, *Arabis* also appeared on the list of five of the nurserymen. Arabis is more familiarly known as rock-cress and includes a number of satisfactory varieties. Alpina, which grows to a height of ten inches, has a white blossom from April to June and is a good plant for shade. It is the favorite arabis of the nurserymen.

Alyssum, growing from four to ten inches tall, received four votes. Saxatile, better known as basket of gold, is very showy and the easiest of culture. Stumpp and Walter suggest it for walks. Citrinum is another variety mentioned.

Aubrietia, commonly called purple rock cress, is a good spreading plant where one is needed to fill in. Its maximum height is twelve inches and the silvery green foliage blends with mossy rocks. Glen Brothers say any variety is good in the rock garden, and Peter Henderson names eyri with its rosy-lilac flowers in May and June.

COLONIAL WILLIAMSBURG

(Continued from page 41)

hold word in more ways than one in the English language. The Wedgwood china manufacturies were established in England early in the eighteenth century by one Josiah Wedgwood and the quality of his china rapidly established such a reputation that his house was soon making fine tableware for customers all over Europe.

Queen's Ware derives its name from being designed originally for Queen Charlotte, the wife of George III, and so called in her honor. It was first made of a cream colored clay over which a clear glaze was placed. Since that time it has come to be made of white clay, the cream color being attained by the application of a yellow glaze.

Upon the discovery of the fragments of Queen's Ware in the Williamsburg excavations, the Restoration authorities licensed the same Wedgwood firm, which still flourishes, to reproduce the pattern discovered by the architects. Wedgwood is now producing the antique design in the same undecorated putty color as the old china, and by use of the same natural clay. This dinner service is available in open stock.

Fragments of glassware were also found in the same excavations. Bowls, stems and bases of drinking glasses were identified by experts as being the same as certain existing complete glasses. The ingredients of the glasses were studied to determine means of copying the old color and

(Continued to page 50)





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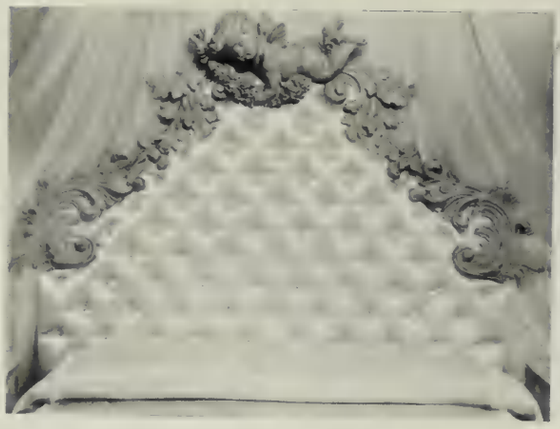
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AN eighteenth-century Venetian bed carved in the Boucher manner. The frame of the headboard is the original pickled pine and the white satin tufting is a modern addition. From Alban Conway, Inc.

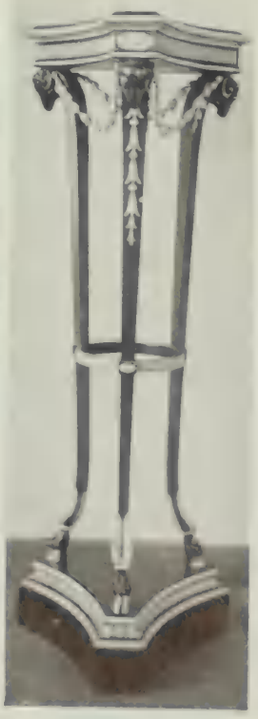


A PAIR of Worcester porcelain wine coolers decorated with birds and sprays of flowers in blue and gold — *circa* 1775. Philip Suval, Inc.

A THREE-TIER, eighteenth-century mahogany gaming table, the top tier for backgammon and chess, the next for cards, and the last for a writing table. Needham's Antiques, Inc.



BELOW — An Adam-style pedestal in very dark green and white from Westport Antique Shop, Inc.



THE Modern period of furniture and craftsmanship is by no means superseding the Traditional. As a matter of fact, Modern is increasingly associated with antique in many of the newest schemes of decoration, and I have yet to hear the most ardent Modernist attack heirlooms, except, of course, those who don't possess them. So treasure your antiques and add to them whenever you can; and if you place them judiciously in your Modern home you will accomplish possibly the most fashionable decoration of the day. I have seen with delight antique furniture arranged over carved rugs, and modern armchairs, upholstered in lemon-yellow leather, combined with Oriental rugs and Jacobean furniture. Combining Modern with Period decoration takes more time and taste. It is easier to recognize a period than to establish a relationship between different styles.

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SWEDISH HANDICRAFTS, ANTIQUE AND MODERN

(Continued from page 28)

elaborate Swedish chairs differ from those of the English cabinetmakers. The same is true of the many Swedish versions of Hepplewhite and Sheraton types: a foreign accent is evident even in the simplest forms.

In Denmark, too, the increasing industrial prosperity of England and her creation of a new and more severe classic style increased her artistic influence; and the charming house of Liselund, built in 1792, remains as evidence of the influence of Robert Adam's style upon the Continent.

The furniture of Liselund is strongly influenced by the simple Adam style of the provincial sort, and similar influences are evident in certain Swedish furniture.

With the Napoleonic campaigns and the consequent isolation of England from the Continent, her influence over the furniture of Scandinavia comes to an end; and the Swedish and Danish cabinetmakers turned to the translation of the Empire style into the vernaculars of the North.

THE international reputation of Swedish arts and crafts was gained by outstanding artists and craftsmen. Moreover, these artists sought their inspiration in the beauty and elegance of the past. Naturally, such an expensive production could not be fitted into the broad scope of supplying the general public with esthetically sound home furnishings. That is the task of industry, of mass-producing industry. Consequently, industry came to be directed towards developing mass-produced articles of high standard, but within a price range acceptable to the public at large. This new phase of the development became accentuated around 1930 in conjunction with the lively housing construction which just then set in and has continued ever since. The new orientation of the industry did not put an end to the luxury production, but it changed considerably in character.

It is, then, the everyday ware that holds the center of attention of the present Swedish home furnishings industry. The output has been restricted to models manufactured according to modern mass production methods, resulting in not only considerably lower prices, but a finished article of a technical quality and an esthetic perfection comparable with the best handcrafted products.

Practically all branches of industry have participated in this latest phase of the development. Furniture, textiles, glass, ceramics, book bindings, metals, all are aligned in their efforts to provide low-price, high-quality articles for the general consumer.

The old Swedish native art, which was in danger of becoming lost and forgotten with the advent of industrialization, has been revived and integrated with the movement for better home culture. Moreover, it has become an important means of augmenting the income of countless small homes in the towns as well as in the rural areas. This art, kept alive for centuries by the farming population, varied considerably in different parts of the country. Originally, no doubt, the impulses and the techniques were obtained from outside sources, but as the centuries went by they were reshaped in accordance with the needs of the people, their character and the natural conditions prevailing in the part of the country in which they lived. In this way the nature of the home craft became different in different provinces. In the fertile plains of Scania a rich and colorful textile art blossomed forth, in meager sections of the country the simple, strong, utility goods became all-important. In the wooded areas such articles as wooden spoons and baskets took on a form both beautiful and functional, and wherever flax was grown an exquisite linen art developed and thrived. Nowadays this old native art constitutes an inexhaustible source of inspiration to modern designers and handcrafters.





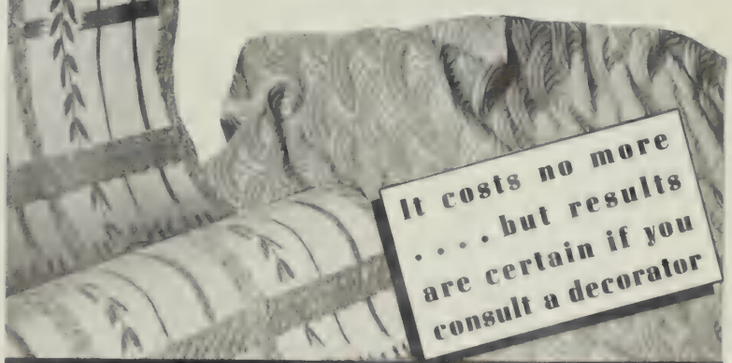
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WHEN YOU BUILD WALLS

(Continued from page 34)

coverings.

More wood is used for exteriors, probably, than all other materials put together. There is little to be said here, since everyone is familiar with shingles, clapboards and the other forms in which it is available. There are two treatments, however, worth mentioning. First is the use of textured siding; this has been done more commonly on the Pacific Coast than elsewhere in the country, and consists of taking plain boards and running them through a machine which cuts moldings into them according to the architect's design. The result is an exterior which has greater richness and a more vigorous play of light and shadow. The technique can easily be abused, however, and should be used with discretion. Most important of all developments in wood is resin-bonded plywood, which makes the exterior use of plywood, with all of its advantages of speed and economy, feasible. Already there are many prefabricated house systems now in use which employ panels built out of such plywood. And in houses of conventional frame design the ease of erection of plywood sheets is a great point in their favor.

Finally there is the wall which is not usually thought of as a wall at all: glass. This is one of the great additions to the house of today, and it permits a new freedom in design for modern living but it must be used with discretion. Its advantages can to some extent be enjoyed in the Traditional house but for their full realization a shift to Modern is necessary. The glass wall may be transparent or translucent sheet, or it may be built of blocks. There are no rules here that do not obtain in connection with all building materials. Glass will be used by the intelligent home builder in the form best suited to the function he wishes to have performed. This approach, by the way, is a good one to apply to the selection of all wall materials.



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NOTOTNA

(Continued from page 17)

though small but without kitchen facilities. Meals are brought to the lodge by the servants.

Both the castle and the guardhouse were originally built in the fourteenth century when the country was known as Bohemia. The guardhouse burned down and was rebuilt by Baron Daubek's ancestors in the middle of the eighteenth century. The architecture of both castle and guardhouse is Italian Baroque, the exterior being entirely of stone slabs. A passageway from the lodge leads directly to the stables, where the Baron keeps fourteen horses for riding and hunting. He is considered one of the finest shots in the country; the Baroness frequently joins the hunting parties, for stag, hare, pheasant, and partridge.

The interior of the lodge has vaulted ceilings, built of pink marble which was quarried nearby. The furniture, largely Italian, includes many heirlooms to which comfortable modern pieces have been added. Both the castle and lodge have been equipped with modern systems of plumbing and electricity.

The gardens have been in existence for generations, and both Baron and Baroness, who are interested in gardening, plan and supervise the work of the constant alterations and additions.

They Found It In Natchez by Theordora Marshall and Gladys Crail Evans. (Pelican Publishing Co. New Orleans, $3.00.)

A fascinating book with numerous illustrations about one of the most glamourous historical cities of this country. This book describes the colorful drama of the past from the time of the Natchez Indians through the French, Spanish, English regimes and Confederate days. Miss Marshall's family has lived at "Richmond", one of the oldest of the beautiful mansions for many generations so that she is well equipped to bring the spirit of Natchez to these pages. For those who intend to make the famous Pilgrimage to Natchez held every March, the book will be an invaluable guide, describing as it does the stately old mansions and dream-like gardens —a mecca for those who love fine architecture, antiques and beautiful gardens. Many of the houses are furnished as they were when Natchez was young.

ELBOW ROOM

(Continued from page 21)

and livability associated with the one-floor house and at the same time assures privacy for the bedrooms. And, despite its spreading character, the house is sufficiently compact for any generous suburban lot.

The informal massing and complex roof lines which result from this arrangement are expertly handled and surface treatment simplified almost to the point of severity, to give the roof lines a chance to stand out.

From the Modern style, the architect has borrowed its generous windows. The whole end of the dining room, as well as one of the bedrooms, are glazed to admit the California sun. Similarly, the living room wall which adjoins the terrace consists almost entirely of glass, worked out in a delightful, formal combination of two huge windows and a pair of casement doors in a simplified version of Georgian.

It is a tribute to the skill of the designer that these modern touches in no way clash with the owner's carefully chosen antique furniture. The delicate serving table looks as much at home against the all-glass end of the dining room as it must have looked in its original setting. Equally, the living room seems to have been built to receive its period appointments, the sixteen-foot garden window notwithstanding. For sheer grace, combined with a healthy appreciation of the opportunities of modern living, a happier combination could not be imagined.



MEET SUMMER

(Continued from page 37)

fabrics in gay prints or a fantastic variety of candy stripes.

Rattan and reed, of course, are always present and always popular. Wrought iron lends a tropic grace and charm to the summer scene. Plexiglass, Lucite and Tenite throw the glamour of scientific miracles and a modern age. Even bamboo may surprise you; scratch the surface and, under the pickle pine finish, you are quite likely to find a hard light sturdiness that is aluminum. You can meet summer halfway if your home is fresh and cool with this season's furniture.

TOWN HOME

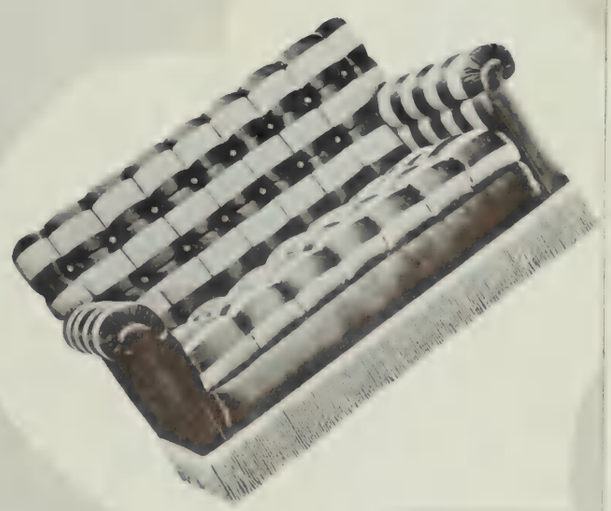
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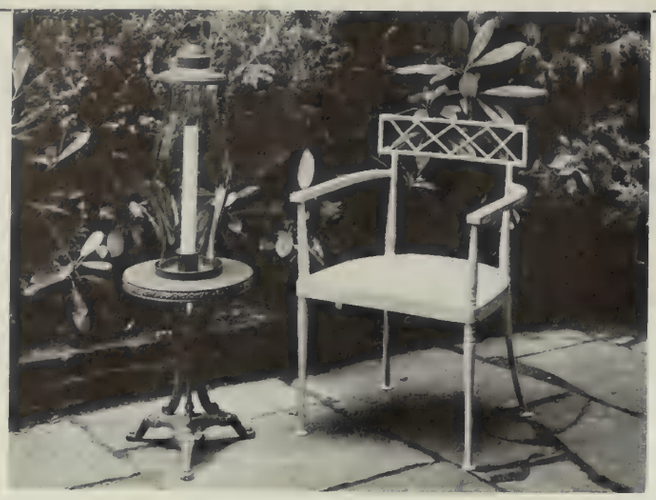


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TALKING

May, the month that brings life again to our gardens, gives us the urge to bring something of that same rejuvenating spirit into our homes. This spring's accessories enable us to do just that. Everything, from the new 'out-doorsy' wallpapers to novel flower holders and lamps, contributes to the general gaiety of the season. Also, (not that you need a reminder) on these pages you'll find four unusual accessories that may be useful for Mother's Day, May 12th, and all year 'round. P.K.



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By Oswald Dutch

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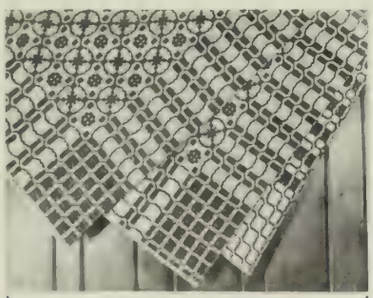
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COLONIAL WILLIAMSBURG

(Continued from page 43)

texture. The reproductions are made by precisely the same methods as the originals, without the use of molds.

Among the silverware, a coffee spoon is a copy of one discovered in the foundations of the Raleigh Tavern, while other pieces have their prototypes in antique items now in distinguished collections. All the silver reproduced is sterling.

It may be a surprise to many to know of the rich colors which are to be seen in the interior painting of the rooms in the Williamsburg Restoration.

One highly significant function which the Williamsburg restoration should perform is the clearing up of the popular belief that Colonial America was a simple and crude state of civilization which started out from scratch. As a matter of fact, the elegance and luxury evident in these restored buildings was typical of all the more prosperous colonies along the northeastern seaboard. These various communities all had their royal or proprietary governors and a sort of vice-regal court and these societies were far from simple in their tastes and habits. Colonial America was actually a miniature imitation of contemporary England.

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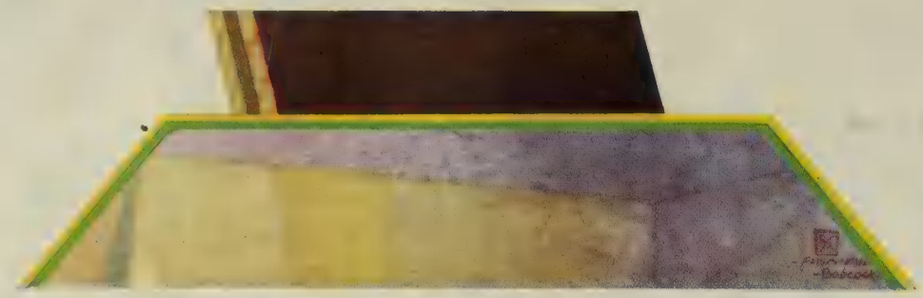


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ARTS & DECORATION

Volume LII June 1940 Number 2

Mary Fanton Roberts, Editor
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Consult Your DECORATOR

By Ina M. Germaine

Interesting color schemes do not make a perfect home. There is far more to the art of decoration than the combination of colors, although color is an important factor. To have a home correct in all details, yet interesting and livable, requires a definite knowledge and training in addition to culture and fine taste.

Your home should be so restful that it is a haven from the turmoil and noise of outside life: so interesting that it brings you contentment: so suited to the activities of your family that it gives you pleasure: so satisfactory for the entertaining you will do throughout the years that you take pride in it.

When you consult your decorator you are assured of such a home. There never will be the disappointments and waste of time that you would be sure to encounter if you worked out your plans alone. Your decorator, guided by the exacting laws of decoration, will weave your ideas into a harmonious pattern which will ever serve as the weft with which the threads of your life will blend.

Whether you want your home to be a perfect background for well-loved antiques or one which has the stimulating, exciting qualities of the purely modern, your decorator will plan your home so that the qualities you wish expressed will be perfected.

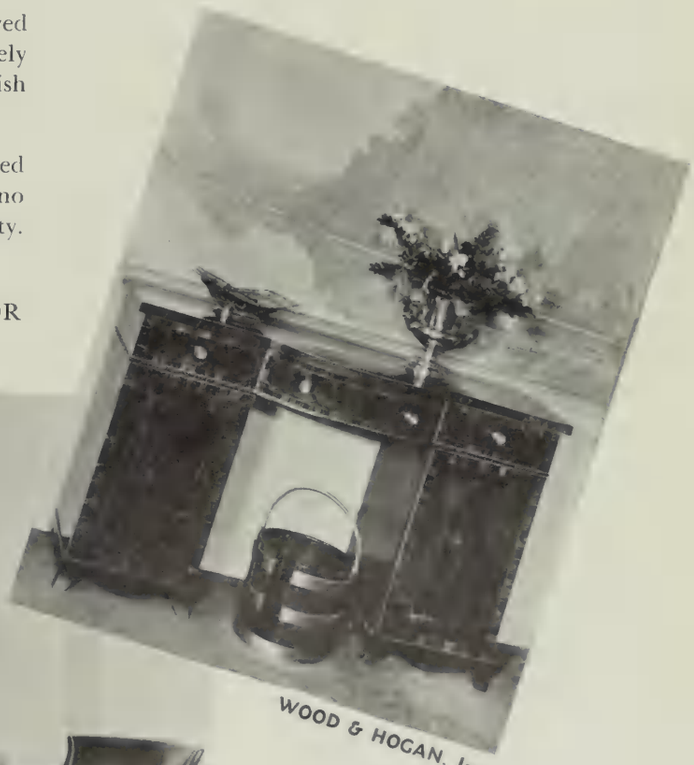
The cost of the decorator's services is very little. The satisfaction gained in your enjoyment of a perfect home cannot be measured: for there is no material thing in your life which has so much influence on your personality.

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MONTPELIER, in the hunting country of northern Virginia, is the famous ancestral home of the Madisons. Built by the father of James Madison, its grounds contain the plot on which James and Dolly Madison lie buried. It is now owned by Mrs. Marion Scott.



HORSES enjoy the shade of a hillside tree on the spacious grounds of Broadview, the estate on which the Gold Cup race is run annually in May. The barns are in the background.

ABOVE, RIGHT—The Piedmont Hounds meet at Llangollen, the classic Georgian house near Upperville built for Mr. and Mrs. John Hay Whitney.

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ARTS & DECORATION

VOLUME LII JUNE 1940 NUMBER 2



Photographs: Bert Clark Thayer and Freudy

The *Plantation Homes* of the Old Dominion come to life

By K. S. GINIGER

ONCE more, through the nineteenth annual running of the Virginia Gold Cup race at Warrenton in May, the historic hunting country of the Old Dominion played host to sporting people from all parts of the East. And once more, the famed country places of northern Virginia proudly dispensed hospitality in the manner of ante-bellum times. For, even in a troubled world, the country houses of old Virginia have taken on new life and reflect again the ancient traditions of sport and gracious living.

Country places in the vicinity of Warrenton, Middleburg and Orange strongly reflect this combination of interests—the love of horses, and the pride in home and possessions. Scarcely a large home, whether it be time-worn or modern, is without its own stables and often its practice ring; and prime consideration is usually given to its importance as a center for riding and hunting activity.

Of these ample and gracious homes none is more historic than Montpelier, which was built in 1760 by the father of James Madison. James and Dolly Madison made their home there and now lie buried on its spacious grounds. This beautiful Virginia Colonial home is owned by Mrs. Randolph Scott, one of the nation's best-known and most energetic horsewomen. Mrs. Scott, who was Marion DuPont of the Delaware family as famous in the annals of American riding and hunting as they are in other fields, has made Montpelier one of the best-equipped and, at the same time, most satisfactory of stud farms. Both inside and out, Montpelier blends the manorial beauty of its Colonial architecture and furnishings with the sturdy necessities of the sporting life. Inside the home, the sporting prints, pictures and trophies seem an integral part of a charming, ante-bellum decorative scheme. One of the most interesting things about Montpelier is that (unlike Ash Lawn and Monticello, the homes of Madison's contemporaries) it does not give the impression of a house preserved for the importance of its historical associations and its antiquarian treasures, but rather that of a living and prospering Virginia





plantation in the true spirit of the ante-bellum South. For here existence continues in a traditional pattern of graceful living, and it gives one a sense of continuity to realize that the land on which one of the first of America's presidents pastured his horses now nourishes hunters which continue to bring respect and fame to Montpelier.

A place of equal charm, if not as important historically, is Ashland, the home of Amory S. Carhart, Master of the Warrenton Hounds and a leading member of the Gold Cup race committee. Although Mr. and Mrs. Carhart also have places in Florida and Long Island they seem to prefer their delightful Virginia home to any other. Built in the farmhouse style about one hundred and fifty years ago, it was remodeled by the Carharts in 1929, and two wings were added. A white carved-wood doorway of rare architectural excellence is set off by horse-head hitching posts at the front gate, and in the rear of the house a painted metal stableboy looks down over the stable and grounds. Ashland is today a perfect example of the smaller northern Virginia estate.

More spectacular as an example of what may be done with an old Virginia farm is Llangollen, the great Upperville estate designed for Mr. and Mrs. John Hay Whitney by William J. Creighton, New York architect. The house is an imposing and attractive structure, set in the midst of excellently landscaped grounds. The stables are even more imposing than the house itself, deriving as they do from Jefferson's arcades and students' rooms at the University of Virginia. They transpose Jefferson's red brick and white pillars into a beautiful symphony in white and his living accommodations for students to superb stalls for the Whitney horses. Mr. Creighton incorporated a number of new features in the Llangollen stables, and there can be no doubt that they represent the ultimate in equipment for the horseman's country place.

Broadview, built in 1926, seems modern to its many ante-bellum neighbors; it has long been one of the showplaces of Warrenton. From a rolling rise it looks down over more than five hundred acres of pleasant hills and fertile pasture land. The flagged terrace of the house commands an ideal view of Broadview's championship steeplechase course, designed by William DuPont, leading architect in this field, and built to be second to none in the East. Its stable, ring and pasture facilities make it a veritable paradise for horses, and the lovely house itself, with its comfortably decorated interior and picturesque surroundings is a paradise too for the horseman. The Virginia Gold Cup Association, which has found Broadview the ideal setting for the annual hunt meet, believes that no small part of the crowds that throng the estate's grounds during the Gold Cup in May are attracted by the house and grounds.

These homes in the hunting country of Virginia are but examples of a large number of such places from the Tidewater to the Blue Ridge. What is important about them is that they are reviving a way of existence that was the Old South. For here, once again, life moves in the pleasant pattern of the country squire's existence as handed down from the country lands of England that evolved it. True enough, today the squire may commute by plane from Wall Street or by car from Washington or Balitmore, but his primary interest is in his home, his horses and dogs. For people with ample means and the leisure to enjoy their means, there can be few things more pleasant and more satisfying than owning a home in the Virginia hunting country. And those who visit this part of Virginia, whether for races such as the Gold Cup or for other reasons, will find a way of life that has not gone with the wind and a green and pleasant land where both John Peel and his wife still ride to the hounds in the morning.

EXTREME LEFT—Broadview, a modern Virginia home, becomes a part of the spectacle of the Gold Cup race as guests congregate on the terrace to witness the contest.



LEFT—Situated on a rolling hilltop, Broadview commands an ideal view of the steeplechase course on the grounds. Spectators here are waiting for the races to begin.

RIGHT—The Warrenton Hunt sets out from the famous North Wales Club at which is held the annual dinner dance that follows the Gold Cup meet. The Club is surprisingly reminiscent of the English country scene.



RIGHT—Bookmakers and horses receive an equal amount of attention as the crowd at Broadview waits for the start of a race. The course is seen in the background.

BELOW—Luncheon on the canopied terrace at Broadview provides a pleasant prelude to the afternoon's racing.

BELOW, RIGHT—Ashland, the Warrenton home of Mr. and Mrs. Amory S. Carhart, is a remodeled farmhouse of ample proportions. Mr. Carhart appears in the top photograph above leading the field in his capacity as M. F. H.







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MIRRORED niches such as these illustrated here can do much toward pushing back confining walls. They also usher in and scatter natural light throughout the room. Libbey-Owens-Ford Glass Company.

Through the Looking Glass

By PHILIP GRAHAM

MIRRORS are too much taken for granted today; most of us fail to realize that changes have taken place in the manufacture of mirrors that have converted the mirror from a utilitarian gadget, ornamental only because of its frame, to an integral and important part of modern architecture and decoration. The very universality of this new use of mirrors has had the paradoxical effect of making the public accept mirrors without stopping to think of their extraordinary values and their necessity; and yet mirrors are one of the greatest and most vital resources offered today to the designers of useful and beautiful interiors.

This has come about largely through the use of plate glass, available in so great a variety of sizes and shapes as to achieve real structural qualities. Not only are these mirrors available in the traditional hue, but also in delicate colorings—light, medium and dark shades of blue, green, peach and gold—with the mirror silvered to produce effects that achieve a magic for the home in a way that makes Aladdin look like an amateur. Mirrors are even treated to resist moisture and dampness, so common under certain rural conditions.

Two great qualities belong to mirrors: space and light. Mirrors give light where there is little light and the appearance of space where there is little space. They will do this for any large area or any cranny. If a living room is small, a mirror on the wall will make it seem spacious. If a corner is dark, a mirror will brighten it. There are other corollary qualities. If a home is drab, mirrors will make it sparkle; if a room is dingy, mirrors will give it gaiety; and if a ceiling seems low, the sensational note of a ceiling mirror will seem to give the room twice the height.

Skillful hands can do many tricks with mirrors. An interesting trend, for example, is the facing of the chimney breast with a mirror to the ceiling, creating a large expanse of brilliantly polished plate glass. The idea can be extended by flanking each side of the fireplace with mirrors, sometimes in color to harmonize with the furnishings. Another idea for the use of mirrors is in the diffusion of sunlight streaming through a window by a wisely placed mirror. The mirror may be hung so that it reflects a bit of outdoor land-

LEFT—An entrance hall mirror over a Duncan Phyfe table catches and frames the curving beauty of a Colonial staircase.—Below—A fireplace surrounded by mirrors adds length, depth and beauty to the room. This is equally effective both in Contemporary and Traditional decorative techniques. Pittsburgh Plate Glass Company.







Libbey-Owens-Ford Glass Company

scape and, in this sense, becomes a picture.

A wall mirror in clear plate, or possibly soft peach or gold, can be most effective when reflecting a table in candlelight. Arresting, indeed, too, is the effect when the mirror has a sandblast design which, if the mirror is edge-lighted, makes the pattern seem to float in space.

Built-in niches, with glass shelving and the back and sides lined with mirrors, can do much for the dining room. The possibilities of built-in mirrors as a whole must not be overlooked. Full-length mirrors in dressing rooms, coat rooms, bedrooms, and bathrooms are essentials of modern living.

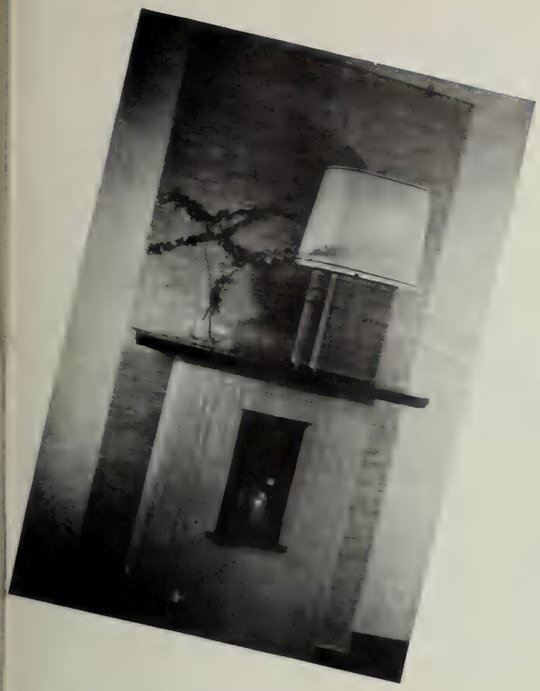
All in all, the virtues of mirrors for cheer, decoration and utility are so many that to overlook their value is to neglect one of the most interesting decorative media available today. And with all of this, mirrors are economical. They are remarkably inexpensive and the increasing excellence and precision of their manufacture has never been reflected in their cost. No matter how humble or how luxurious the home, it can be given inexpensively a richer, gayer and more ample atmosphere by the use of mirrors.





ABOVE a magnificent Modern room, designed by Tom Douglas, with a lavish use of mirrored walls more than doubling its area. *Photograph: Maynard L. Parker.*—Center—This room shows an unusual and effective use of both mirrors and plate glass in framing doorways. Architect: Edward Paul Lewin. *Photograph: Hedrich-Blessing Studio.*

RIGHT—Here the mirrored walls of the dramatic, yet cheerful dining room in the home of Kay Francis, carry and repeat a climbing ivy design framing the doorways and window niches. *Photograph: Maynard L. Parker.*



A RUNNER-UP for a fireplace. The curtain back of the mantel is of woven basswood; the textile is used below the mantel again to frame an inset shelf.

THE backs of the chairs, shown below, are covered with woven basswood, as is a window screen on rollers, held together with cords.



Photographs: Courtesy H. B. Lehman-Connor Co., Inc.

A Wooden Fabric Makes Its Appearance

A NEW textile, shown this spring, is of woven wood. It is used in so many ways that it becomes an important item of news to the decorators. In the illustrations of this article we are showing Woodweave for chairs, tables, mantels, cabinets, lamps and screens. This "textile" is available in two weights and nine standard colors, and can also be reproduced in special colors to harmonize with decorations. Exactly what its name implies, an integrated fabric whose basic material is basswood, it is actually woven on a loom with the horizontal cords forming a pattern. First recognized for its widespread usefulness, more and more there is a genuine appreciation of its decorative quality.





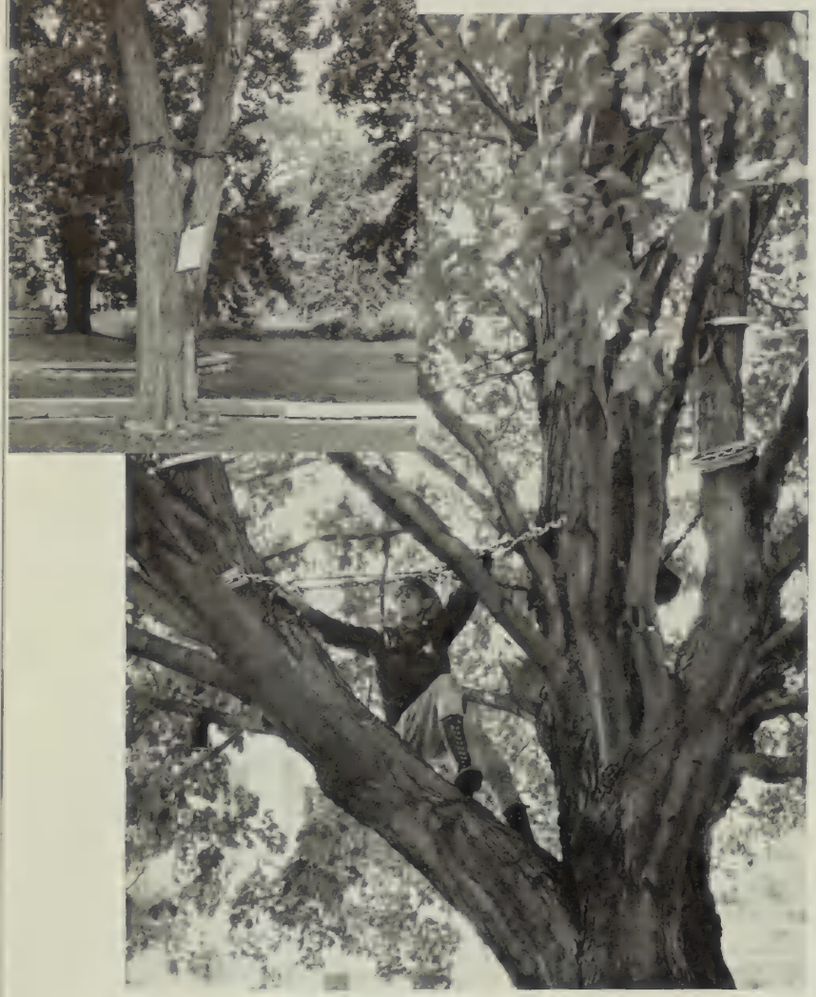
ABOVE—Basswood weave is used in this room exclusively, except for the upholstery and supports of the chairs. One wall is entirely covered with a tall screen, and the supports for the glass table are of Woodweave.



A SCREEN of basswood which may be woven in natural color, white, ivory, Chinese red or other harmonizing shades; it is held together with horizontal cords in dark tones.

LEFT—The rolling bar is covered with the Woodweave fabric; the backs and arms of the chairs are of split basswood thongs.

LEFT—Tree branches braced by this crude method become damaged and misshapen because of the girdling.



Your Trees As Heirlooms

By KENNETH MADISON

LEFT—Another example showing how bracing should not be done. The metallic bands around the branches will rub off the bark and do very serious injury. *Photographs: Davey Tree Expert Co.*

LEFT CENTER—Feeding trees artificially provides elements that the soil lacks; an outfit for thus sustaining tree life may be obtained for home use. *Photograph: Bartlett Tree Expert Co.*



FEW people realize the importance of the preservation of shade and ornamental trees on their property for their own pleasure and the enjoyment of future generations. We have not yet come to the point in this country where we consider trees as heirlooms to be transmitted, with the land on which they stand, from generation to generation. Hence we only think of caring for our trees when they are obviously damaged, instead of giving them the constant attention they require. Perhaps in time we shall come to realize that beautiful trees can become a treasured and valuable inheritance. The great parks of the English estates are examples of a true appreciation of the value of trees, which have an almost indefinite life span, and may, like our own great redwoods and sequoias on the Pacific coast, endure long ages past the generation that first planted and cherished them.

The severity of the past winter and its resulting damage to trees, mounting to large sums in property losses, has to a great extent focused attention on the problem of the proper care of trees. The increased interest in the subject has led to a widespread demand for a further dissemination of knowledge of tree care and an extended development of the technique of tree surgery.

A varied number of ills attack trees; they are also subject to difficulties inherent in their nature and environment. All these factors must be given due consideration if trees are to be properly cared for. They are attacked by both parasitic and non-parasitic diseases; insects of various kinds are a danger; mechanical damage is frequent; many trees are subject to disease because of organic deficiencies, and often the surrounding soil and physical environment may be a menace.

The parasitic diseases are those caused by growths on or in the tree. These growths are the fungi which take various



LEFT—The diagram shows points of weakness in trees.—Left—An example of the serious damage which resulted from a weak V-shaped crotch. *Courtesy: Davey Tree Expert Company.*



THE elm bark louse shown here is one of the common parasitic diseases of trees. *Photograph: Davey Tree Expert Company.*

RIGHT—The growth of this stately tree has been stifled by the grading which is smothering the roots. *Photograph: Davey Tree Expert Company.*

BELOW LEFT—The cross-section illustrates how improper pruning causes decay. An improperly pruned tree not only is subject to decay, but may also become an eyesore. *Photographs: Davey Tree Expert Company.*


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shapes and sizes. Such diseases as leaf spots, twig blights, cankers and heart rot are most frequently caused by fungi. Bacterial disease in trees is also classed as parasitic; these may be prevented or cured in their early state by spraying and dusting; in later states more drastic measures may be needed. The non-parasitic diseases are those caused by chemical, mechanical and environmental factors; hence each must be treated by a different method.

Spraying and dusting are also effective in the protection of trees from insect pests. Many species of insects attack all parts of the tree; some the bark, some the leaves, some the twigs and others the roots. They vary in size and in the degree of damage they can inflict. Here, too, treatment must be applied as a preventive measure or in the early stages of the insect attack. Otherwise the damage will be great enough to necessitate such drastic steps as pruning of damaged limbs, filling of large cavities, bracing and cabling.

Mechanical injuries are those caused by storms and other accidental occurrences characteristic of the section in which the trees are planted. Here again such steps must be taken as may be required by the particular tree involved. Chemical injuries usually result from toxic conditions in the soil surrounding the roots of the tree; which occur because of disturbance in the soil balance, escaping gas from residences and business places, leaking pipes, natural gas present underground, chemicals used on nearby roads and similar causes. Trees thus affected can only be benefited by expert analysis of the soil, and treatment to remedy the toxic condition of the soil, if that is possible.

Organic deficiencies are those such as V-shaped forks, top-heaviness and girdling roots. Here the growth of the tree itself acts as a menace to its health and safety, the treatment necessary may be extensive or slight pruning, cabling or bracing, or a combination of similar methods.

When trees are harmed by their soil and other *(Continued on page 42)*



RIGHT—A tree surgeon examines a cavity in a famous tree at Monticello, Thomas Jefferson's estate. Right—A properly treated and sealed cavity which also has been adequately braced in its upper branches. *Photographs: The Van Yahres Tree Service.*





The Convenience of Built-in Furniture

By KATHERINE MORROW FORD

WELL-DESIGNED built-in furniture, planned as an integral part of a room, gives a feeling of unity which is esthetically pleasing and genuinely restful. It beautifully coördinates the arts of architectural design and interior decoration. Ingenious devices for the most flexible use of a given area create a sense of spaciousness in rooms of relatively small dimensions. Built-in fixtures also express stability and permanence, elements which are surely welcome in our homes today. But one of their chief and most lasting joys is the ease with which a room can be kept in order. Laborious moving of heavy furniture is relegated to the past; sweeping and vacuum cleaning can be accomplished without the once-necessary bending and kneeling to clean properly underneath bulky objects.

The choice of materials available for built-in furnishings is almost boundless: rare and common woods, veneers, glass, metals, plaster and scores of synthetic products.

Carefully organized storage facilities are a part of the doctrine of built-in equipment. Specially designed storage units, with precise provision for the articles to be housed, eliminate clutter and confusion. Unobtrusive cabinets and drawers supplement the built-in beds, desks, dressing tables and bookshelves. Their rhythmic simplicity contributes to the decorative element, fusing harmoniously within the integrated scheme.

LEFT—Exceptional charm and simplicity distinguish this bedroom in the home designed by Fred Keck for B. J. Cahn at Lake Forest, Illinois. A sense of spaciousness is made possible by the two large window walls. Yellow, the basic color in the house, is incorporated here in the ceiling and built-in furniture, in contrast with the green walls and black rubber floors. Covers for bed and settees are white cotton, woven by Dorothy Leibes; the tops of the built-in desk and cabinets are aluminum and a typewriter drawer is included in the desk. Outside Venetian blinds are controlled by the cranks seen on the window frames.



Julius Shulman

WELL-ORGANIZED storage space, planned to fit particular requirements, is one of the many noteworthy features in this bedroom, designed by Raphael S. Soriano, architect, for the Los Angeles home of Spencer Austrian. The built-in dressing table with its adjoining drawer and wardrobe compartments was included in the total cost of the house which was only $5,000. Under-cut drawer-pulls eliminate costly hardware and form an interesting decorative pattern, giving architectural unity to the skilfully incorporated built-in features. All permanent furniture is of white pine, painted a neutral oriental blue.

RIGHT CENTER—This well-planned study-bedroom is in a "two-in-one" house designed by William Lescaze for Mr. Alfred Loomis at Tuxedo Park, New York. Double walls nearly two feet apart, may be observed in the corner window shown in this illustration. The space between the inner and outer walls acts as a climate control zone. Beautifully grained walnut is used for the built-in desk and also provides a headboard for the bed, with an attached bedside stand. Venetian blinds and heavy blue draperies make control of light and privacy possible at all times.



BELOW—Singularly appropriate both as a bedroom and study this dual-purpose room was planned for the residence of Paul Thiry in Seattle, Washington. Beige plaster is used on the walls, with ceiling of white plaster. The built-in desk-table, book and magazine shelves of varying sizes, and storage space in the cabinets are all carefully calculated to make an efficient and space-saving work area. Gaily striped draperies and the use of the wallboard panels to frame colorful prints give this room individuality and coziness. Paul Thiry and Alban A. Shay, architects.

BELOW RIGHT—Creativeness and originality in modern planning satisfactorily combine in a bed-sitting room in the guest suite in the residence of Walter J. Kohler, Jr. at Kohler, Wisconsin. Walls and ceiling of plaster, harmoniously colored, with large window areas on two walls, make a suitable background for the built-in desk-sofa. Selected white birch is used for all the built-in furniture. Everything calculated to make a guest very much at home is provided, together with a refreshing view of wide meadow bordered by woods. William F. Deknatel, architect.



Poole Studio

Hedrich-Blessing Stud





ABOVE—Syracuse Shelledge china in the new Vogue pattern, available in either blue or coral. Below—Spode's richly ornamented blue Camilla plate from Copeland & Thompson.



ABOVE—Margaret Rose pattern in Fisher, Bruce & Company's new English Windsor ware is offered in crimson, pink, green, blue or yellow. Below—Another Spode pattern, this time the simple Geisha.







LEFT — Golden wreath pattern in Lenox China. The service plate has a cobalt-blue rim.

Victorian Trend In New China

By GILES EDGERTON

THE new china is neither sensational nor exciting, but it does achieve an important effect: it uses pattern and color to the fullest possible extent to create a sensation of restraint and softness. And so the increase in the use of pastel colors becomes one of this year's china's outstanding features, as do the technical advantages that have made possible a most effective use of gold decoration in less expensive dinner ware.

The vogue for bright colors seems to have passed; but it must be remembered that, under the inspiration of both Modern and revived Victorian styles in decoration, today's pastels are not weak and washy but are definite and vibrant. Gradations of tone have been made more easily obtainable, and pastels with a soft brilliance are being featured in such shades as azure blue, dusty pink, gray green, peach and yellow. These appear both in solid treatments and in border decoration. The increasing use of gold has been coupled with the use of such deep colors as turquoise, maroon and brown. Formal table settings will, under these conditions, take on a more formal elegance. A wide price range exists in china of this type and it is interesting to note that the quality of American china has risen considerably. Lenox china retains its former prestige and a new American china, Lamberton, is noteworthy. The great English and French chinas are, of course, still available and the war does not seem to have affected the American supply of this dinnerware to any great extent. Little in the way of new patterns is being produced, but these wares have always been most prized for their traditional patterns, and most buyers prefer these old favorites.

In any event, today's china offers in all price ranges a selection of fine wares in a wide choice of fine colors and good glazes. It is safe to predict that much of the china produced today will take its place among the most prized possessions of china collectors.



SYRACUSE China designed by Dorothy Draper especially for the Arrowhead Springs Hotel in California.



ABOVE—Engagement cups and saucers in Lenox China's gold patterns. Left—New and summery pattern in china by Alice H. Marks. Available in a choice of colors.



When You Build Your Home—Floors

By George Nelson



NORTHERN hard maple shows an ever-increasing popularity as a flooring for American homes. The wood is durable, takes a high polish and harmonizes with the simpler designs of modern furniture. Maple Flooring Manufacturers Association. *Photograph: Hedrich-Blessing Studio.*

ASPHALT tile was used in this basement recreation room. It is especially recommended for a decorative flooring where the detrimental effect of moisture has to be overcome. Johns-Manville.



ACCORDING to the Forest Products Laboratory in Wisconsin, any floor, regardless of material, must conform to the following seven requirements if it's to be considered satisfactory from all points of view: structural strength, high resistance to wear, resistance to aging and sunlight, comfort, pleasing appearance, economy of installation, and the possibility of restoration to the original condition at moderate cost. This is an excellent and comprehensive statement, and it should be carefully followed by any prospective home owner.

The traditional flooring material in this country is wood. In certain sections, notably California, native tiles were developed at an early stage under Spanish influence, but taking the country by and large, wood has been by far the most common of all materials. In Colonial times it was used in the form of hand-finished planks, fastened to the framework with wood pegs, and maple was one of the most frequently used hardwoods. A century and a half of use and neglect has proven the durability of these floors beyond the need for discussion, and their popular appeal is also familiar. Today you can still buy plank floors—at a price somewhat higher than strip floors—but they are screwed to the subfloor instead of



THIS luxurious linoleum floor is shown with a soft field of rich eggplant color, carrying a white laurel leaf inset. As a hall floor-covering, it is without peer. Armstrong Cork Company, Inc.



HERE linoleum is used as the decorative foundation for a man's study. The wall linoleum, of walnut tones, contrasts with the marbleized tan surface of the floor, with its pattern of emerald green and white. Congoleum-Nairn, Inc.



A WIDE plank floor of white pine is seen in the Bodenwein home. It is durable, takes stain or paint advantageously, or may be shellacked and waxed. Effective with eighteenth-century English or early American furnishings.



THE woods best suited to strip flooring are maple, oak and beech. This type of flooring is made of long strips about two and a quarter inches wide, and is usually finished with a beveled edge. E. L. Bruce Co.



HARDWOOD maple flooring mellows and ripens with the passing years, and may be maintained at a low cost. The color of the heart wood is brown, and the sapwood is lighter. It is equally in vogue for homes and public buildings. Maple Flooring Manufacturers Association. *Photograph: Hedrich-Blessing Studio.*

pegged. Typical of the harmless fakery indulged in occasionally by manufacturers, these modern plank floors are generally furnished with round plugs that fit in over the screws so that the appearance of pegs is produced.

Of particular interest today is the increased use of maple, a wood selected back in Colonial times for its durability, beautiful color and workability. An advantage of maple is its fine, close grain and a quite exceptional resistance to abrasion. Unlike oak, it cannot be obtained in quarter-sawn flooring, but it can be purchased in special grades with a curly or birds-eye figure in it.

For the average man, plank floors may be out of the question; and so we come to the commonest of all wood floors: the type made of long strips about two and a quarter inches in width. The woods best suited to this flooring are oak, maple, beech and birch. Red and white oak are perhaps the best known, and where the budget is not strictly limited, floors made of walnut and similar woods can be used with excellent decorative effect.

There is no need to restrict flooring to the use of long strips, as there are various types of patterned floors on the market which have the same excellent appearance. Many of these floors come in the form of prefabricated blocks in which narrow strips have been already fastened together, and the block is nailed or laid in mastic as a single unit. A characteristic of highly durable wood floors, such a maple, is that under the heaviest possible use rarely more than a sixteenth of an inch at the top is destroyed, and in consequence a number of very thin flooring materials have appeared. One is a laminated flooring only a quarter of an inch in thickness; such a surface is to all intents and purposes a permanent one, since reasonable use and refinishing will not materially alter the thickness of the floor. The plywood manufacturers are also producing flooring, and in this material the wearing surface is even thinner, but it should be quite satisfactory.

So much for the hardwoods: the list of suitable flooring materials is far from complete without mention of the other traditional and new products on the market. Of the former, we have stone and slate, tile and brick. All of these, we may note, meet the list of requirements given above. They are permanent materials, and very handsome ones; while they cannot be refinished easily, they almost never require attention after installation. The reasons they are not more commonly used are initial expense, hardness and coldness of surface, and in some cases, the difficulty of cleaning them. These, however, are objects that are not always valid. Their great virtue, aside from permanence, is their appearance, and it should be possible in many cases to save enough on the flooring budget to use them in small quantities. A stone or slate floor can be used with excellent effect in the entrance hall, study, sunroom and other ground-floor rooms. Scatter rugs provide an interesting variation in texture, while new developments in low-temperature radiant floor heating are tending to remove the objection to coldness. In the modern house such floors, used with discrimination, can enrich the simple interiors and become the chief decorative note.

Most familiar, perhaps, of all the synthetic materials is linoleum. It has been accepted widely as a good common-sense covering for bathrooms and kitchens, but its virtues extend far beyond these necessary services. Linoleum is available in a series of colors which will fit into any decorative scheme, and the process of inlaying makes is possible for the architect to use his imagination to the limit. At the recent exhibition of contemporary rooms at the Metropolitan Museum in New York a floor of linoleum was shown in which not only inlays were used, but also carving and painting; the result was a floor covering as rich as a fine carpet, but much more durable and more easily maintained. Linoleum, handled with taste and imagination, has almost limitless decorative possibilities. Much of what is said about linoleum is true of rubber flooring, which is available in sheets and in the form of tile. Resilient, cleaned with the greatest of ease, and obtainable in a great variety of colors, rubber flooring also shows possibilities far beyond its use in kitchens and bathrooms. Still another material in this group is asphalt tile. In the house it can be used to advantage in entrance halls, bathroom, workshop and playroom. Cork should also be mentioned; while it obviously lacks the color range of linoleum and rubber, its natural color is excellent, and it has a warmth of color and texture that is most pleasing. Here again we have material used commonly outside the home which has many possible applications in residences.

Fragmentary as the above list is, it serves to indicate the wide range of textures, surfaces and color at the disposal of today's home builder. Floors, today, in the overwhelming majority of houses are perhaps the least interesting feature. Partly because there is a tendency to skimp here, and partly because their decorative potentialities are overlooked, floors as a positive design element have been neglected. A more imaginative approach to this one part of the house would bring results all out of proportion to the effort and expense involved.

There can be no doubt that wood flooring is especially suited to certain types of interior decoration,—Colonial, Early American, and to nearly all the finer French periods, and today, floors are manufactured that are in harmony with modern woodwork and make an excellent background for all rugs.

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rniture: Courtesy W. & J. Sloane

MONTEIGNE, one of the most famous of the old Natchez houses, has placed this wrought-iron summer furniture on a terrace in front of the wide, wrought-iron balustrade porch.

Photographs: F. M. Demarest



WHITE iron furniture gives an air of festivity to the lawn in front of Hope Farm, built in 1775 and enlarged in 1789 by the Spanish governor, Don Carlos de Grandpré.

THE ladies of Dunleith are evidently preparing to take tea on the lawn which is set with white wrought-iron furniture. Dunleith is an impressive mansion with wide balconies extending part way around the house.

Outdoor Furniture at Natchez

SOUTHERN life in the days of the Greek-Revival period of architecture was an expansive affair. It was picturesque, romantic, and gay indeed for the favored few. Men must be commanding, women beautiful and social existence elaborate and convivial, with a great *joie de vivre*. Architecture in some parts of the South was born of this type of civilization. The architects, some of them masters of their craft, built to encompass this grandiloquent plantation life. Many of the architects of those days built their own homes and naturally these were designed to express fully the life to be carried on within. Hence they were impressive, spacious, with an air of grandeur. They were planned high-ceiled and broad of beam, with wide porches and stately Greek pillars. Slave quarters were connected with main houses by open corridors, thus segre- (*Continued on page 37*)





8 Most Favored Lawn Grasses

Selected by Leading Nurserymen

By L. N. CHRISTIANSEN

THE lawn is a definite part of the garden plan, giving a restful dignity to the home. The area should not be broken up, but may be bounded by trees, shrubs and flower beds. Kentucky blue grass is the best for nearly all conditions.



A WELL-KEPT lawn not only makes outdoor living a pleasure, but also pays dividends by adding to the market value of a house.

WHEN seedsmen in various parts of the country replied to our questionnaire asking their opinions of the most satisfactory lawn grasses, one fact stood out prominently—the choices made depended upon the section of the country in which these grasses were to be grown. For example, the southern and midwestern states, where climate and rainfall are different from the north and middle-Atlantic states, naturally require special grasses because of climatic conditions. For general purposes, however, the answers indicate that the grasses favored by seedsmen are Kentucky blue grass, bent grass in its several varieties, rough stalked meadow grass (poa trivialis), perennial rye grass, red top, Chewings fescue, white clover and Canadian blue grass.

The seedsmen who chose the grasses included Associated Seed Growers, of New Haven, Connecticut; Burgess Seed & Plant Company of Galesburg, Michigan; W. Atlee Burpee Company of Philadelphia, Pennsylvania; Henry Field Seed & Nursery Company of Shenandoah, Iowa; Gardner Seed Company of Rochester, New York; J. Oliver Johnson Seed Company of Chicago, Illinois; L. L. Olds Seed Company of Madison, Wisconsin, and O. M. Scott & Sons Company of Marysville, Ohio.

Kentucky blue grass topped almost every list. The Burgess Seed & Plant Company pronounced it "the best general purpose lawn grass for nearly all conditions" while another seedsman says it is "the most dependable lawn grass for the northern states. Perennial, it germinates slowly but once established it is long lasting and best in clay soils."



TURFED pathways are a problem which require special attention in order to withstand wear. Various bent grasses are suitable.

W. Atlee Burpee Company calls Kentucky blue grass "Our most important American lawn grass, the best adapted from Virginia north and from the Atlantic coast to the Great Plains". Henry Field Seed & Nursery Company says of it "without doubt outstanding for lawns because of its wide range of adaptability to any climate and soil condition, its fine texture, ease of growth and, of course, low price in all markets", while L. L. Olds Seed Company writes, "It is the best all purpose lawn grass and used in greatest proportions in the very best lawn grass mixtures. This grass does well under all growing conditions in the north and will usually outlive any of the other type grasses under fair growing conditions".

The *bent grasses* in their several varieties are recommended for a firm low turf and especially for golf courses. Since most bent grasses increase by underground root stocks a closer turf is usually achieved. Types named were: Colonial bent, astoria bent and creeping bent.

Rough stalked meadow grass (poa trivialis) was also chosen by all the seedsmen, and is suggested particularly for shade. It estab- (*Continued on page 37*)

THE EIGHT MOST FAVORED LAWN GRASSES

KENTUCKY BLUE GRASS	8
VARIOUS BENT GRASSES	8
ROUGH STALKED MEADOW GRASS	8
PERENNIAL RYE GRASSES	8
RED TOP	7
CHEWING'S FESCUE	5
WHITE CLOVER	5
CANADIAN BLUE GRASS	4

The figures represent the number of seedsmen who have chosen them.



SLOPES or terraces need deep-rooted plants such as Chewings fescue and Canadian blue grass to overcome dryness. A steep slope may require sodding.



SPECIAL seed mixtures are required for the shaded lawn. Rough stalked meadow grass and the fescues are appropriate. Liberal and frequent feeding is necessary to supply both the lawn and the trees with nourishment.

HOW THE EIGHT SEEDSMEN VOTED

Associated Seed Growers, Inc. New Haven, Conn.	Burgess Seed & Plant Co. Galesburg, Mich.	W. Atlee Burpee Co. Philadelphia, Penna.	Henry Field Seed and Nursery Co. Shenandoah, Iowa	Gardner Seed Co. Rochester, N. Y.	J. Oliver Johnson Seed Co. Chicago, Ill.	L. L. Olds Seed Company Madison, Wisconsin	O. M. Scott & Sons Co. Marysville, Ohio
KENTUCKY BLUE GRASS	KENTUCKY BLUE GRASS (Poa pratensis)	KENTUCKY BLUE GRASS	KENTUCKY BLUE GRASS	KENTUCKY BLUE GRASS	KENTUCKY BLUE GRASS	KENTUCKY BLUE GRASS	KENTUCKY BLUE GRASS
COLONIAL BENT	COLONIAL BENT (Agrostis capillaris)	BENT GRASSES (Agrostis species)	BENT GRASSES	BENT GRASSES	BENT GRASSES	ASTORIA BENT	CREEPING BENT
ROUGH STALKED MEADOW GRASS (Poa trivialis)	ROUGH STALKED MEADOW GRASS (Poa trivialis)	ROUGH STALKED MEADOW GRASS	ROUGH STALKED MEADOW GRASS	ROUGH STALKED MEADOW GRASS	ROUGH STALKED MEADOW GRASS	ROUGH STALKED MEADOW GRASS	ROUGH STALKED MEADOW GRASS
RED TOP	RED TOP (Agrostis alba)	RED TOP	BUFFALO GRASS	RED TOP	FANCY RED TOP	RED TOP	RED TOP
CHEWINGS FESCUE	CHEWINGS FESCUE (Festuca rubra, fallax)	RED FESCUE (Festuca rubra)	SUDAN GRASS (for pastures)	VARIOUS FESCUES	CHEWINGS FESCUE	CHEWINGS FESCUE	CHEWINGS FESCUE
DOMESTIC RYE GRASS	ENGLISH RYE GRASS (Lolium perenne)	DOMESTIC RYE GRASS (Lolium perenne)	RYE GRASS (for pastures)	PERENNIAL RYE GRASS	RYE GRASS	RYE GRASS	PERENNIAL RYE GRASS
WHITE DUTCH CLOVER	RED FESCUE (Festuca rubra)	WHITE DUTCH CLOVER (Trifolium repens)	BROME GRASS (for pastures)	WHITE CLOVER	WHITE CLOVER	WHITE DUTCH CLOVER	ITALIAN RYEGRASS
CANADIAN BLUE GRASS	CANADIAN BLUE GRAS (Poa compressa)	BERMUDA GRASS (Cynodon dactylon)	CRESTED WHEAT GRASS (for pastures)	CANADIAN BLUE GRAS	MEADOW FESCUE	CANADIAN BLUE GRAS	COLONIAL BENT

AN ARCHITECT TAKES HIS OWN MEDICINE

"I WOULD like to plan a home for myself." How often we hear this wish expressed, wistfully or truculently according to the nature of the prospective home owner; and now an architect, Paul Doering, has done just this for himself—planned his own home and supervised its construction.

The house is located on a high ridge between Long Island Sound and the Hudson Palisades, with a sweeping view of both from the second floor terrace. To the north the land is level for about two hundred feet from the road; to the south it slopes sharply down to a meadow. The surrounding property is mostly unimproved or farmland with an uncertain future. The nature of the property clearly suggests the long plan of the house with most of the rooms facing down hill to the south. The north wall which faces the road is built of masonry and glass blocks for both privacy and protection from the winter winds.

Mr. Doering studied thoughtfully the requirements for his growing family and has made provisions for extensions to accommodate more children. Plans for future building include a new garage and servant's room, which are to be attached at the end of the house; then the present garage will be converted into additional playroom space. Thus, he will secure the use of the present servant's room as a



THE living room in the Paul Doering house in Scarsdale, New York has clear glass "picture window" wall panels which bring in sunshine and light and afford a delightful view.

THE exterior view below shows the clear glass windows running across the entire façade of the first floor and glass doors opening upon a terrace roof from the second floor.

A FREE-hung stairway with metal balustrade, which runs straight from the first to the second floor, is flanked by a glass-brick partition and ends on a pleasant platform fitted with an upholstered bench. Above right.

Paul Doering, Architect

H. G. Balcom & Associates, Engineers





Photos: Robert M. Damora

A CLOSE-UP of the terrace, set between a grass lawn and rows of flowers. The door, appearing in the center of the long paneled windows, opens into the living room.

A GLASS partition brightens this corner of the library, shown below, yet guards the peace and privacy which the owners desire. Under the bookshelves are many cabinets for magazines, radio, etc. The desk is very modern in design, as are the armchairs, upholstered in leather, which furnish the room.

THE floor plan, below, shows the thoughtful detail with which the house was designed, the dining room, for example, connecting with the kitchen by a pantry corridor. The plan also shows how the house can be extended without marring the architectural design.





guest room and release the second floor guest room for use as a child's bedroom.

By using Fairhurst moving walls between the living and dining rooms and between the living room and library he has secured a flexibility of space difficult to achieve any other way. The living and dining room wall can be pushed around the corner so that it extends along the north wall of the dining room, or it can be moved so that either of the two sections remains as a partial screen. A sliding panel in each wall serves as a door, and these walls extend from floor to ceiling and are semi-soundproof. They are finished with flush teak veneer.

Mr. Doering felt that a fireproof house was a necessity but at the same time desired a minimum maintenance cost. He met the problem by using hard-fired brick, for precise surfacing of permanent color and texture, and concrete and steel construction. Heavy insulation and large openings to the south for solar heat, reduced *(Continued on page 42)*

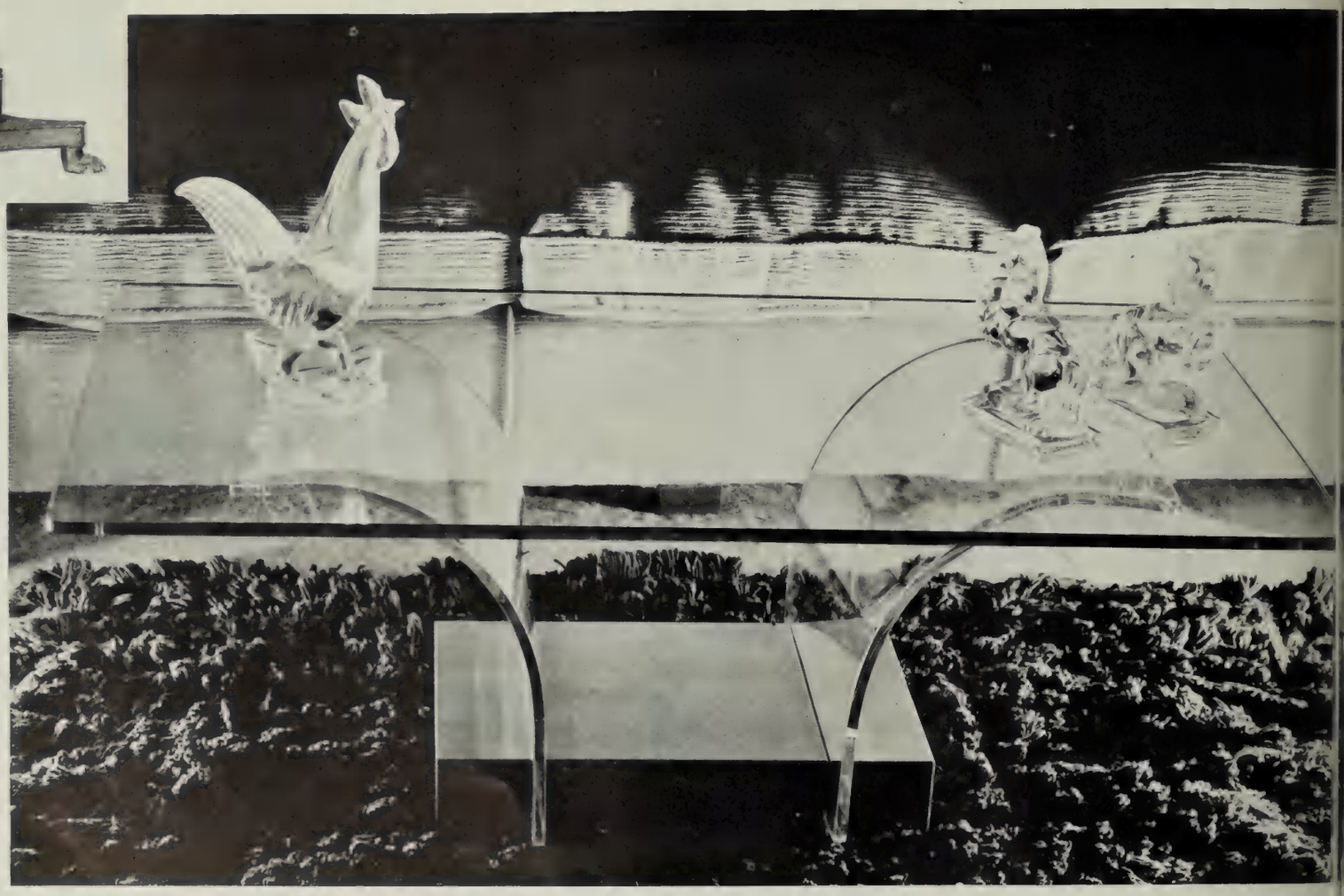




Unusual Tables



A REGENCY sewing table which may be a valuable aid to the afternoon tea hostess for cigarettes, matches, Chinese tea caddies, etc. Baker Furniture.



THE table has become an individual in the furniture world. If it is unusual enough it has the freedom of the house. A rare English drum table, for instance, may be the centerpiece of the living room, or ensconsed in the eighteenth-century breakfast corner, or in the library near a window. An ancient cutlery table finds a haven near the huge arm-chair by the fireplace or becomes part of a tea service, holding cigarettes, matches, doilies, etc. If the kidney table is large enough, it's still to be seen in front of the fireplace railing at the hunt breakfast, if it's small and low, it makes an excellent table for sewing, or for serving tea for that matter. It is graceful in outline and usually seen in walnut or mahogany. An English hunt table has many modern uses. It may be needed as a coffee table in front of a low couch or at the end of a sofa, or flat against a wall—a miniature console.

There is no longer any effort to have small tables match period furniture. Low Jacobean funeral stools are scattered about the Traditional room, and are especially useful when an after-theater supper is being served. Piecrust Chippendale tables are not limited to period environment, but are convenient additions to any eighteenth-century group of



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For Decorative Beauty

furniture and especially attractive in a house done in Colonial style. In other words, the unusual table is a most satisfactory investment, it may be or may not be expensive, but whether costly or not it adds something to the comfort and convenience of modern living.

Very few antique tables are used for their original purpose. The sewing table is just the right convenient height and size for records or sheet music, and, of course, the very modern glass table, large and small, is found in all modern homes, and also adds a fascinating touch to the more stately Colonial or English eighteenth-century room. Perhaps the newest note in the furniture world today is the use of plastics in their various forms—Plexiglas, Lucite and Tenite. These new and unusal materials are especially interesting in occasional tables because they are so definitely individual and remote from recognized periods. They seem equally at home in almost any Traditional or Modern room. Although plastic furniture is still in its infancy, it is already manufactured in pastel shades: peach, blue, pink, gray and off-white, and the newest tables in Lucite and Plexiglas are sometimes combined with bamboo, light walnut and even mahogany. The top of the plastic table is usually glass or wood, sometimes covered with leather.

In the country house a simpler table finds most ready acceptance. It is often of pine, painted in white or brilliant colors. It is made somewhat after the fashion of the early American models and is particularly interesting if, instead of being painted or stained, it is shellacked and then rubbed with wax; the color effect produced is something like the paler walnut tones seen in antique French furniture and the patine is not dissimilar. These are very light and may be used in living room, bedroom or on the porch. Also, this season, unusual garden tables are of iron made very light in weight, sometimes with ornamental bands at the head and painted white. They are especially attractive on lawns or in pergolas and add a note of freshness to the brighter colored porch pieces.

The unusual table also has the advantage of meeting the problem of gifts: wedding gifts, birthday gifts and Christmas gifts. In the first place you do not have to know all the details of house furnishings to send an unusual table as a present because of its great quality of adaptability. Of course, for the friend you know best you can select a table exactly suited to the needs of the bride, or of the woman who is doing over her rooms, or as an ever-welcome holiday gift. The unusual table makes an especially convenient present because it can be purchased well in advance of any event, and stored away against the time of need.

M. F. R.

LEFT—A coffee table for house or garden of heavy plate glass; the top and curved supports hold the piece together with the help only of a small wooden base. Modernage Furniture Corp. *Photograph: Frank Randt.*

LOWER LEFT—An unusual small Chippendale table of mahogany with a deep drawer under the top and a shelf below. It has the making of an excellent magazine stand. W. & J. Sloane.

BELOW LEFT—A new type of square end table is of maple, with ash inlay and a transparent glass top. The table is light weight and, of course, easily moved about at tea time. Charak Furniture Co.

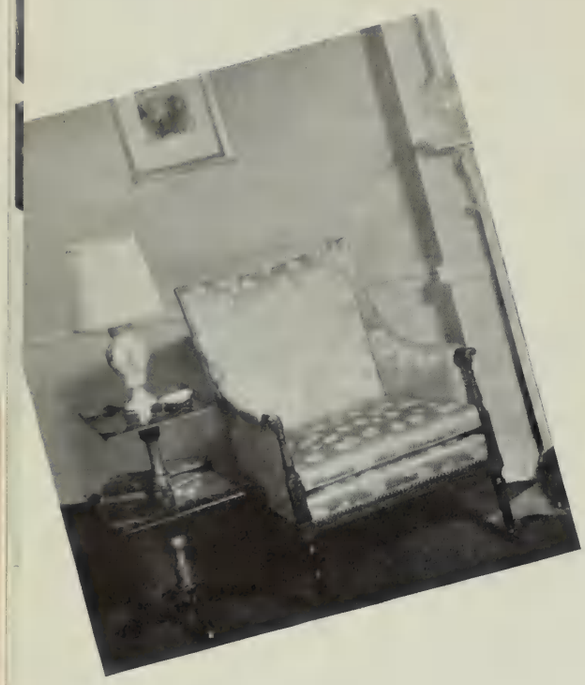
BELOW CENTER—A table suitable to almost any type of living room is the octagonal drum table of mahogany with boxwood and satinwood inlay and brass drawer pulls. Trevor E. Hodges, Ltd.

BELOW—A table that is really unusual, with the top oval at one end and square at the other. A gallery finishes the oval end and there is a suggestion of a letter box at the square end. The table is mahogany and one of the most curious and convenient of the many tables that may find a place in the comfortable drawing room.



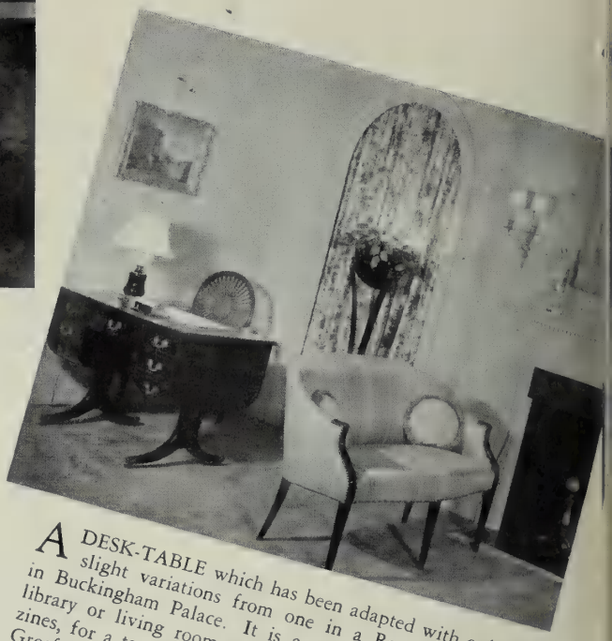








IN this eighteenth-century room, which has been made delightfully casual by Mimi Durant's decoration, there is an English hunt table between two authentic pull-up chairs done in cane. The table is appropriate as a coffee stand, may be used as an end table or as a low console. Grosfeld House. *Photograph: Frank Randt.*



A DESK-TABLE which has been adapted with only slight variations from one in a Regency room in Buckingham Palace. It is a great convenience in library or living room as it may be used for magazines, for a tea table or entirely for writing purposes. Grosfeld House.



A CONVENIENT small table with two trays; mahogany, and eighteenth century in design. The trays carry low galleries, which makes them especially safe for fine bibelots. The flat surface of the upper tray is just the place for a reading lamp. Palmer & Embury Mfg. Co.—Top of page.

A SMALL and unusual console table, very modern, of heavy plate glass has a delicate transparent effect, and is equally adaptable to a room done in modern style or to eighteenth-century decoration. Modernage Furniture Corp.—Above.

A GRACEFUL kidney table, used as a console in front of a wide window, seems a perfect finish for the Venetian blind and brilliant chintz draperies. It's a mahogany with a low brass railing circling the side and back of the shelf. Wood & Hogan





WHERE a wine and liquor cabinet becomes part of a kitchen or pantry unit air conditioning is advised. Kitchen Maid Corporation.



A WINE closet designed and installed in a private home by the Universal Fixtures Corporation. The honeycomb racks are the best method of wine storage.

A SHORT CUT TO WINE STORAGE

WE may have receded a little from those fantastic days when Prohibition made drinking a dramatic pastime, but drinking is still one of the major sports of this country, and more and more people are furnishing their homes with a certain amount of good liquor and wine, safely stored. Of course, for many decades the storage of wine has been a vital item in our home building and home-making problems, and the opportunity for wine storage a detail to be considered in the planning of large estates and smaller domains. Those among us who have had the greatest difficulty in arranging for a surplus of wine at home are living in the smaller house and in large and small apartments. Here no provision has been made in the past for miniature "wine cellars" and people have been prone to order drinks for each individual party.

At last we find a somewhat hopeful solution to this difficulty in the specially planned wine shelves and cabinets that can be placed in halls, dining rooms and in some of the newer kitchens:

(Continued on page 38)



LEFT—A Universal Fixtures installation in the bar of a New York home.

BELOW—Two units for storing wines in the home having little storage space. From Lewis & Conger.



ANOTHER Kitchen Maid storage cabinet which may be used in kitchen, pantry or bar.





THE graceful stairway in the duplex apartment of Mrs. Tuckerman Draper who, as Dorothy Draper, designed and styled the entire thirty-seven stories of Hampshire House.

Photographs: William Ward

A Modern Hotel Apartment That Is A Home

IF you are planning to have a home of your own, at once you are confronted with the following problems: What about light, gas, heating, care of the cellar, cleaning the sidewalks, making the garden? And, if in addition to the mere technique of homemaking, you are interested in music, art, books, theater and, of course and mainly, children and their environment, you say "This simply cannot be accomplished without a huge income or riotous health, or both." Because nobody in this country today who really thinks about homemaking is content to have a home that is merely practical. It must be, of necessity, practical plus

MRS. DRAPER'S studio boasts a black lacquer desk with gay chintz upholstery and chairs designed by herself. The draperies are warm cherry red.



THE bedroom has, as its center piece, a black lacquer bed. The hangings are brilliant chintz and the bed carries a quilted counterpane of pink cotton.



all the joyous ways of spending life in these modern times. So, without that imaginary income, the modern feminine mind turns more and more immediately to the comfort and convenience of a modern apartment where there are no problems of heat and light and cellars and storms, except for the landlord. Your comfort arrives ready-made and the only real problem, which is not a problem at all but a pleasure, is furnishing and decorating the apartment and arranging the home for your greatest comfort and for the entertainment of your friends.

Perhaps the ultimate of happy city living is a spacious apartment in the modern hotel. If your rooms are set back from the façade, as in some of the newest New York and Paris apartments, there is a chance for a small decorative flower garden. And if your need is for complete peace and quiet there is the duplex apartment, the upper story shut away completely from all service worries and noises. One such duplex apartment has come to our notice recently, the home of Mrs. Tuckerman Draper (Dorothy Draper) at Hampshire House, who not only designed and styled her own suite of rooms, but the entire thirty-seven stories of Hampshire House as well.

In Mrs. Draper's apartment the stairway is perhaps the most dramatic feature. It is free hung and curves from the first to the second floor past an arched window and walls covered with a white paper carying splashing bunches of red and pink cabbage roses. The graceful rail is painted white, the treads black and a dark gray velvet carpets the stairs. The color of the walls in this hallway furnish the keynote of the color scheme of the whole apartment, as well as of many of the halls, the dining room, and other apartments in the hotel. For instance, in the drawing room *(Continued on page 40)*

THE second bedroom is in close harmony with the master bedroom except that a pine wallpaper is used and the draperies are bottle green taffeta. The armchairs are upholstered in a quilted rose chintz.

A SPACIOUS living room, overlooking Central Park, carries a gray carpet and bottle green walls, and the furniture in rose chintz is charmingly arranged to form a series of cozy groups.







THE exotic llama and typical Peruvian foliage, carried on both of its sides, make this modern air-brush screen an interesting decorative device. It is designed and executed by Helen Treadwell. On display at Pedac. *Photograph: Frank Randt.*

THE "Animals' Cocktail Party" is shown in a three panel screen by Helen Treadwell. There are many exuberant animals and rich foliage in tropical colors. On display at Pedac. *Photograph: Frank Randt.*



Screens Go Native

RIGHT—"Woodland Reverie" is the poetical title of this brilliantly executed screen by John F. Hawkins. Indigo color trees in the background are outlined against a glowing yellow sunset sky. The other foliage is in rich shades of green, and the exotic birds are painted in flaming tones of red, green and purple. Courtesy: Argent Galleries.

IN this screen, which carries a design of tropical foliage, there is a rich glow of copper and the dull sheen of silver and gold. Done on gesso, an art that dates back to the Italian Primitives, it was designed and executed by Jo Mallonee who lays the gesso for her own screens. *Photograph: Louis Werner.*



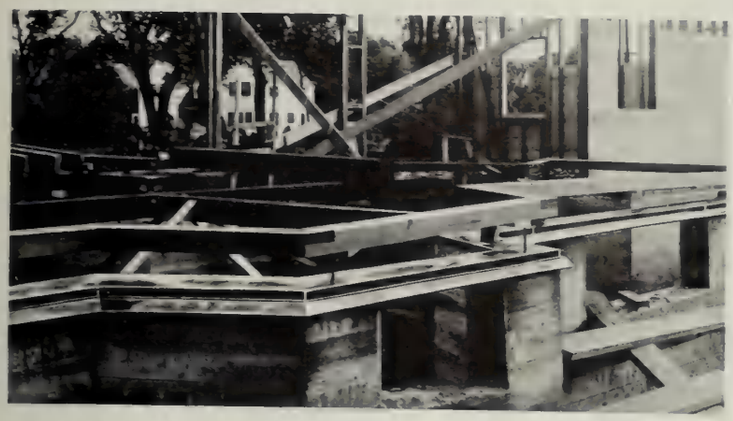


THIS vividly patterned screen, called "Geometry and Night Flowers", was also designed and executed by John F. Hawkins. The dominating tone is a green-gray, with occasional flashes of bright red. Rather bizarre, it is definitely for the modern interior. Courtesy: Argent Galleries



The Big Menace of the Little Termite

By E. R. JENNINGS



A GOOD example of copper termite shielding installed on the top of the foundation under the sills. Note the outside barrier formed by extending the copper at a downward angle beyond the face of the wall. A similar barrier is formed on the inside. Courtesy: The American Brass Company.

TERMITES are commonly called "white ants." Which is a misnomer, for termites are neither ants nor are all of them white. They are distantly related to the cockroach, resembling cockroaches especially in their ability to squeeze through narrow spaces. Termites can penetrate openings so small that nothing else but water can seep through.

Reliable sources estimate that termite damage done annually to wood, books, and paper in the United States amounts to fifty million dollars or more. The most extensive cost, naturally, is to beams and floorings in houses and buildings, both urban and suburban. "Drywood" termites, found in California and the deep South, concentrate on furniture. But no matter where or how they do their dark deeds, termites are today the houseowner's Enemy Number One, and these few facts about them may assist readers in spotting either the termites or their handiwork.

The most common variety lives in the soil and is cryptobiotic. Its subterranean colonies are composed—like those of the ant—of various castes: the queen, workers and soldiers. The queen termite is the most prolific. Some entomologists estimate that she is capable of laying several thousand eggs a day and that she may live from five to fifteen years. We leave it to our readers to compute the eggs a queen can possibly lay during a lifetime.

The second caste, workers, is responsible for most of the damage for which termites are feared. So far as is known these workers are blind; they are, at any rate, sexless and wingless. They build complicated termitaries, or nests, in the soil, eat wood, and feed the other castes with regurgitated, pre-digested cellulose.

It is the duty of the soldiers to protect the colony from insect enemies, which are mainly ants. The elongated, armored heads of this caste make it easy to distinguish them from the small, round-headed workers.

The Department of Agriculture tells us that termites are to be found in forty-six of the forty-eight states. The exceptions are North and South Dakota, but no one has been able to figure out why. There are many reasons for the current increase in termite activity, although entomologists in Government agencies and in the universities cannot state for certain which of these factors is most important. One scientist advances the theory that present activity is due to de-forestation, claiming that we have thus removed a source of food supply for the termites and consequently forced them to turn to our buildings for their cellulose supply. Another puts forth the theory that modern central heating plants are to blame; we have thus given the insects a warm basement to work in the year round, whereas in the unheated basement of the old Colonial house the termites died during a cold winter. Another reason advanced is that termites are simply having a normal increase in activity.

All scientists agree, however, that man and not nature caused the termite to be destructive.

(*Continued on page 39*)

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A SPANISH *torchère* of carved polychrome. Although it dates from the seventeenth century the carving is amazingly fine and clear. George W. Funk.



HEPPLEWHITE mahogany and satinwood inlaid chest with original brasses. It dates from the late eighteenth century and the label of Michael Allison, a New York cabinetmaker, appears inside the top drawer. Israel Sack.



A SHERATON revolving book table in a warm tone of mahogany—just the right height for a reading lamp. Louis L. Allen.

The Flanders
OCEAN CITY, N. J.

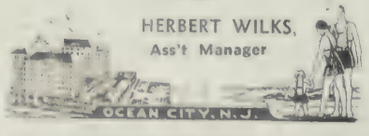
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THE EIGHT MOST FAVORED LAWN GRASSES

(Continued from page 25)

lishes itself quickly. Henry Field Seed and Nursery Company says it is "needed in every lawn and lawn mixture and has wide adaptation and a very fine stemmed leaf, making it attractive everywhere".

Where it is not possible to have a fine textured lawn *perennial rye grass* is useful, and consequently received a leading place on the list of favorites. This is suitable for rough soils and makes a good showing the first year it is sown.

Fifth on the list was *red top*, which is used chiefly as a nurse crop in a grass mixture. It grows up quickly and crowds out weed seedlings while other grasses are becoming established. Thus it is valuable to use with slower growing types. Red top is also recommended for sandy soil and shade.

Among the *fescues, Chewings* was the most popular with the seedsmen. This grows in sandy soil and is also suitable in shade. It holds its color well in winter and several of the seedsmen recommend it for terraces and dry slopes.

Dutch white clover is an old-fashioned favorite that still has its place among lawn seeds today. L. L. Olds Seed Company says it is "used as a nurse crop in the best lawn-grass mixtures, excellent to maintain a green color in the lawn during the hot summer months when blue-grass and red top are naturally brown. A two year crop, white clover should be replaced in the lawn if desired or it will self sow seed if the lawn is not cut too close". W. Atlee Burpee Company says of white clover, "It is not a grass, of course, but included in most good lawn mixtures; somewhat more drought resistant than most grasses it lends variety to the lawn and may add some nitrogen".

Canadian blue grass develops a good turf on light sandy soils and also lives well on heavy clay lands. It grows particularly well on terraces and dry slopes, closely akin to Kentucky blue grass, but of a coarse texture, it is more adaptable to various climates and soil conditions.

OUTDOOR FURNITURE AT NATCHEZ

(Continued from page 23)

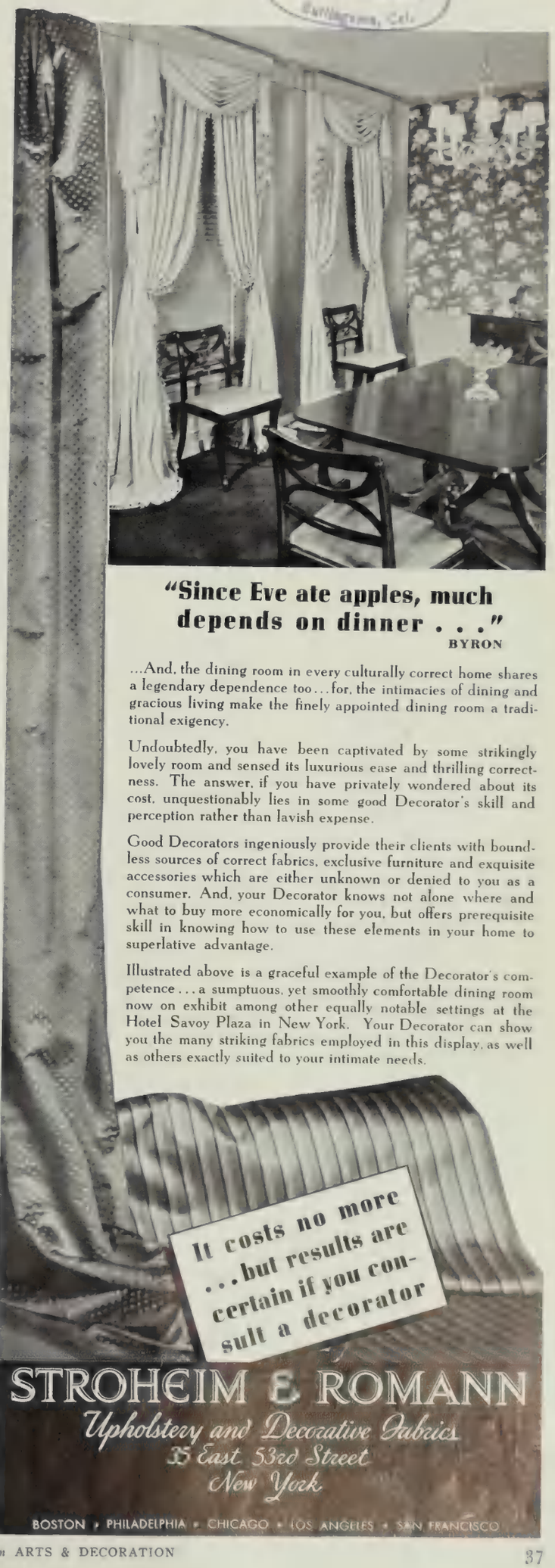
gating all work, and leaving these gracious mansions free for the most lavish hospitality, dispensed against a background of pictorial Victorian surroundings.

In those days the gardens were thought of as a decoration rather than an opportunity for cheerful living out-of-doors. They were planned with magnificent trees, winding pathways bordered with camellia, japonica, magnolias, crêpe myrtle, with pools and wide stretches of velvety lawn; driveways for the splendid coaches, and bridle paths for the cavaliers and ladies who rode in ample velvet skirts and plumed hats.

It was an inspirational idea that came to the firm of W. & J. Sloane, long a profound admirer of Natchez, to suggest the placing of garden furniture in some of these Traditional landscapes to bring about a greater enjoyment of outdoor living. The idea met with the instant approval of the residents of Natchez and of the Pilgrimage Garden Club, which organized the annual pilgrimage to visit Natchez, that takes place every spring when the gardens are in full bloom.

This new garden furniture is called the "Natchez Group" because of its Victorian character, yet there, in the old gardens with their moss-hung trees, it was as much at home as on the terrace of the most modern penthouse. This wrought-iron furniture is comfortable, light and easy to move about, yet really Victorian in feeling. It is rust-resistant. It comes in bone white, and all of the garden colors. The upholstery is gay and flower-like. This material, called "Rocotex," is weather-resistant and comes in white, plum, pale green, light blue, rose-beige and medium blue. Or the furniture may be painted and upholstered in any material or color to order.

What harmony has been achieved between the traditional landscape and the modern furniture is shown in our illustrations of the old Natchez gardens in which the belles of today are seen in copies of their grandmothers' gowns.





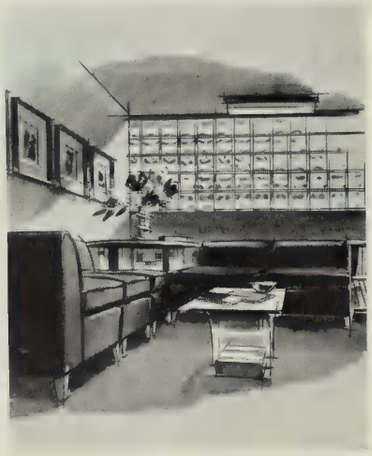
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A SHORT CUT TO WINE STORAGE

(Continued from page 31)

for a combination of wine cabinet and kitchen air conditioning would probably be advisable. There is more to this storing of wine than mere placing and opportunity. We are cautioned as to temperatures, vibration, humidity and dust.

A closet or a room where the temperature is reasonably constant is ideal, and this means a temperature of fifty-five to sixty-five degrees, and, of course, no steam pipe or radiator nearby. If an entire closet is used it is easy to keep this temperature. The walls may be lined with either bins or honeycomb racks, so placed as to keep the bottles on their sides with the corks constantly wet, which prevents the cork from drying and allowing air to enter the bottle. Bins can be built of wood by any carpenter or by a home owner who likes to do things for himself. They should be entirely level or at a very slight downward angle; the bottles must be stacked so that the corks will be kept moist. Honeycomb racks are usually more satisfactory than bins. These are made of metal and can be designed especially for space and size.

Spirits, liqueurs, and fortified wines—such as sherry, port, madeira and the apertif wines—are not necessarily kept on their sides, since they are not so delicate as other table and sparkling wines. For the latter, small cabinets or cellarettes, that contain honeycombs and are attractive pieces of furniture in themselves, can be obtained.

For the true connoisseur, who, although limited by the cramped quarters of modern living, would like, or has an opportunity, to build up a cellar of extensive proportions, proper storage arrangements can be made outside the home. The wine merchant can usually make satisfactory plans; if not, a warehouse in any large city which gives particular attention to wine storage can store wine under conditions equal to any available in the great caves of the Continent.

K. S. G.

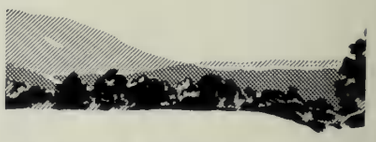
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Write for illustrated folder BG.

WILLIAM WOODS, Prop.,
Eagles Mere, Pa.



(*Continued from page 35*)

The termite's purpose is to restore dead wood tissue to the soil, thus increasing its fertility. Man has interrupted this process of nature by building dead wood into his houses. By destroying the dead tissue in wooden buildings the termite only fulfils its natural destiny.



ABOVE LEFT:—Photograph of wood showing typical damage done by termites. Termites eat their way around annual rings in the wood, leaving paper-thin sections between which they live silent and unseen. Courtesy: Copper & Brass Research Association.

ABOVE:—Termite worker, the wood destroyer and termite soldier. Courtesy: Guarantee Exterminating Co.

The home owner can detect the presence of termites in the following ways: by looking for termite-eaten wood in the basement or termite "tunnels" on the basement foundation walls (these are hollow sandy runs about the diameter of a lead pencil, which usually extend from the cellar floor to a wood member); or by detecting swarms of "flying ants" in or about the house (these "flying ants" are not true "flying ants" but nine times out of ten are swarming termite reproductives). A close examination of the insect's body will reveal whether it is a true flying ant or a termite reproductive. The flying ant has a body the shape of an hour-glass, while the flying termite reproductive has no such narrow waist-line. If in doubt about the identity of the flying insect, samples should be submitted, preferably in a glass vial, to the Bureau of Entomology, Department of Agriculture, Washington, D. C., to a state experiment station, or to a reputable termite-control contractor.

Although termites can easily be kept out of new houses by proper preventive measures, a few architects still build homes in infested sections of the country without taking precautionary measures to keep out the termites. A cold-rolled copper flashing properly installed over a foundation while the house is being constructed prevents termites from building their shelter-tubes, and such a shield costs far less than an installation made after the house is built. After that it is necessary to depend upon chemical soil treatment for control. When building a home, insist that the architect include metal shields and termite-proof construction in the specifications. Some progressive city governments, notably in California, require that such steps be taken before they will issue a building permit.

Copper, because of its rust-proof and corrosion-resistant qualities and its pliability, is the ideal metal for a shield.

With thousands of finished houses already termite-infested, definite control techniques have been planned by Government agencies, research centers and control contractors. Pressure impregnation of the soil adjacent to the foundation walls by termite toxic and repellent chemicals will do a good job if carefully and expertly done by a competent contractor.

But if you have termites in your house the best man to consult is your architect. Most architects are thoroughly acquainted with the termite problem and are in a position to give expert advice as regards the treatment of your house. When consulting a termite control contractor independently, it is well to submit the specifications received from the contractor to your architect. Subterranean termites usually swarm into the open where you can see them only once a year. Since this swarming takes place in the spring, the home owner never knows until a year later whether or not the control job has been efficiently done. So select a competent contractor.

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NO one could be virtuous enough to resist lazing in this Tahiti rattan chair of luxurious depth and length. The matching couch is for those who prefer taking their comfort with their feet on the ground. Popular choice of a covering for the two pieces is beige sailcloth piped in red, but they are available in a variety of plain and figured materials. The Grand Central Wicker Shop, 217 East 42nd Street, New York.



A RARE Scotch bowl, made in Edinburgh in 1709 by the famous silversmith, Charles Dickson is on exhibition, along with other connoisseur's delights, for the benefit of the Allied war relief. The small admission charge to the exhibition will be divided between Bundles for Britain and Le Paquet au Front. At Peter Guille's Gallery in the International Building, Rockefeller Center, New York.



PRINCE CHARMING rides again, accompanied by many dashing knights, in this French Gobelin tapestry woven by Madame Hendrica van der Flier. The colors are misty and altogether delightful, suiting the subject matter. Holland House, at 10 Rockefeller Plaza, New York, is taking orders for this, and other equally decorative tapestries.

A HOTEL APARTMENT

(Continued from page 33)

which opens off the hall, the chintz used has a white ground heavily quilted, and bunches of red, blue and green flowers are strewn over the background. The carpet is gray and the walls bottle green.

The room in which Mrs. Draper plans many of her fascinating designs, has a black lacquer desk with brass hardware, the top faced with red leather. The chairs are her own design and upholstered with red cotton. The walls here are white, ceiling sky blue, draperies cherry red taffeta, and again the carpet is gray. Opening from this, the master bedroom, with its black lacquer bed, has chintz hangings and easy chairs also done with rose chintz. The draperies are lined with bright red and a quilted counterpane is of pink cotton. Mrs. Draper has said, in speaking of her work, that the perfect home is the result of an infinite number of details, carefully executed.

TALKING SHOP



A BLUEBLOOD for your own front lawn is this handsome hitching post. He's a patient looking beast, and is finished in rich, black cast iron. The mouth ring is of brass, and the overall height of the entire affair is sixty-six inches. $15.00 at Lewis & Conger, Forty-fifth Street and Sixth Avenue, New York.



TWO sterling silver table bells designed by Tommi Parzinger. Their graceful forms are enhanced by delicate, restrained designs, and the elegant simplicity of each allows them to be used with equal effectiveness in both modern and period dining rooms. The ring-handled bell is $20.00 and the other sells for $32.00. Available at Parzinger, Inc., 54 East 57th Street, New York.



IF YOU wish a hot soup or fricassee with the cold delicacies of your outdoor picnic or Sunday night buffet, this alcohol-burning *Marmite Cabaret* is a decorative solution to your problem. The stand is in bright copper with brass legs, and the pot and cover are yellow and brown earthenware, richly glazed. There are six sizes, ranging from a three-quart pot up to the mammoth eighteen-quart size, and the prices range upwards from $15.00 for the smallest. Bazar Français, 666 Sixth Avenue, New York.

P. K.

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The Runnymede

Everett J. Higbee, Manager

YOUR TREES

(Continued from page 15)

aspects of their physical environment, often nothing can be done. Trees are too frequently transplanted into regions to which they are unsuited and where they cannot possibly survive. Changes caused by the activities of man's property expansion and growth—that is, new roads, new houses, new playgrounds, or changes in those already existing—often doom the life of a given tree. But often too, the situation is not as grave as this. Such changes may have caused a fill and the roots of the tree may be covered with a soil that will not allow proper amounts of air and water to enter, and the upper roots may have become exposed and subject to injury. A fill can easily be cured by changing the soil, and exposed roots may be covered with a light layer of topsoil through which air and water will come. Unsuitable soil may be improved and aided in supporting the life of the tree by proper fertilization and feeding.

Under these circumstances the value of modern tree surgery is obvious. With the progress tree surgery has made, it is usually advisable to entrust the care of trees to a competent tree surgeon who can repair existing damage and injury, and also apply preventive measures for possible difficulties that the average person may not even perceive. The technique of working with trees is improving, new methods of bracing and cabling are constantly being devised.

ARCHITECT OWN HOME

(Continued from page 27)

fuel costs below those of the owner's previous house, which was smaller in proportion and, incidentally, Traditional in design.

Some of the most interesting features of this house are the use of Pittsburgh plate glass bricks as partitions; a very modern free-hung stairway and lighting generated from a dimmer-controlled, indirect-trough, lighting system, which gives a maximum of fifteen-twenty foot-candles throughout the room. Louvered lighting strips are placed over the windows.

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Tree decay starts in small ways—with broken limbs, bark injuries, neglected pruning. When fungous diseases set in, deadly decay soon ravages the heart of the tree. Only the most skilled methods can check it.

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What is your I. Q.?

Test your knowledge.... This is not a game, but some serious questions—









Can you—

1. *Identify each of these chairs as to period and country?*
2. *Choose the correct room in the house for each?*
3. *Tell which could be used together in the same room?*
4. *Select the furnishings and accessories to harmonize with them?*
5. *Take any one as a nucleus and create a charming room around it?*

Wouldn't you like to know the answers to these questions and the hundreds of others that come up every day?

You would not expect to derive the fullest enjoyment from a great symphony, or an old master, without knowing something of the motifs behind the finished work.

To appreciate a symphony, you must know something about symphonic form, something about the composer, his times, his personality, his technique, his underlying theme.

To enjoy the full measure of the beauty of a great work of art, you must know something of the general school that influenced the artist, something about the work of his contemporaries, something about form, color treatment.

The same is true of furniture. No matter how many fine and costly pieces you may examine, or own, you can never hope to appreciate them intelligently until you know something of their background.

But of more importance is the great personal satisfaction a thorough knowledge of the subject will bring you, a subject which is constantly by your side. Wherever you turn, there are beautiful interiors offering themselves for your enjoyment. The lines of a chair, the detail of its carving, the scenes its historical background call to your imagination, provide a fascination which will never allow you a moment of boredom.

But aside from the cultural aspects, such knowledge has immense *practical* value. It enables you to create a beautiful home for yourself, to buy wisely, choosing furnishings which will never be "out of style." And should you ever desire it, you will find the door open to a delightful career. Here is an ideal outlet for your artistic talents, and a fascinating path to financial independence.

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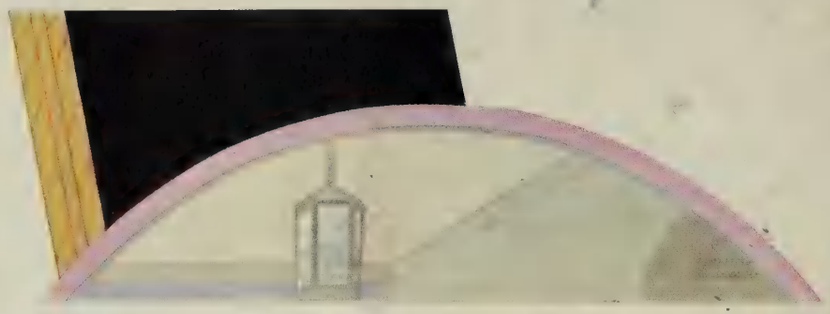
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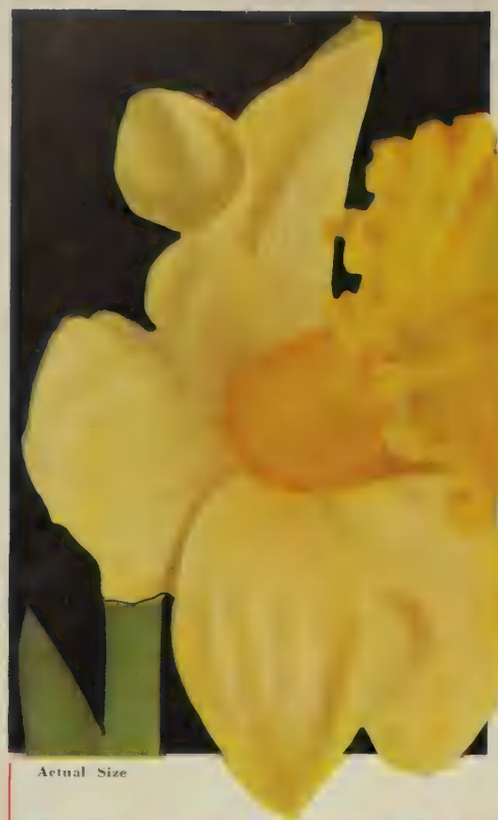
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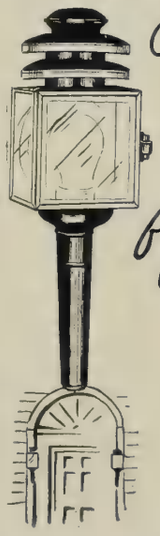
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Calendar of Sports

Future dates may be obtained by communicating with the Sports Editor.

DOG SHOWS

Aug. 3 Lackawanna Kennel Club, Inc. Skytop, Pennsylvania.
4 Eastern Massachusetts Beagle Club, Inc. Jefferson, Massachusetts.
4 Lake Mohawk Kennel Club, Inc. Sparta, New Jersey.
4 Northern Fox Terrier Club. San Francisco.
10 Lenox Kennel Club. Lenox.
10 Butler County Kennel Club. Butler, Pennsylvania
10 Mt. Desert Kennel Club. Bar Harbor.
11 Lorain County Kennel Club, Inc. Lorain, Ohio.
13 Tonawanda Valley Kennel Club. Batavia, New York.
16 Lake Placid Kennel Club. Lake Placid.
17 Mohawk Valley Kennel Club. Lake George.
18 McKinley Kennel Club, Inc. Canton, Ohio.
18 Wildwood Kennel Club, Inc. Saratoga Springs.
23 Profile Kennel Club. Hampton Beach, New Hampshire.
24 North Shore Kennel Club, Inc. Hamilton, Massachusetts.
24 Ravenna Kennel Club. Ravenna, Ohio.
25 Bay State Beagle Club, Inc. Berkley, Massachusetts.
25 Chagrin Valley Kennel Club. Gates Mills, Ohio.
25 San Joaquin Kennel Club. Stockton, California.
25 Wisconsin Kennel Club. Milwaukee.
Sept. 1 Great Barrington Kennel Club. Great Barrington, Massachusetts.
1-2 St. Paul Kennel Club. St. Paul.
1-2 Spokane Kennel Club. Spokane.
2 Ox Ridge Kennel Club. Darien, Connecticut.
7 Tuxedo Kennel Club. Tuxedo Park.
8 Westchester Kennel Club. Rye, New York.

FENCING

Sept. 8 Sabres; Greco Outdoor Prize Competition; Jones Beach, New York.

FIELD TRIALS

Aug. 25 Bradford Field Trial Club. Bradford, Pennsylvania.
Sept. 7 East Ohio Field Trial Association. Mineral Ridge, Ohio.
7 New Britain Field Trial Club. New Britain, Connecticut.
7-8 Northern Retriever Field Trial Club. Webster, Wisconsin.
7-8 Northwest English Springer Spaniel Club. Portland.

GOLF

Aug. 5-7 12th Annual Virginia's Senior Championships; White Sulphur Springs.
5-10 Eighteenth Annual Men's Invitation Tournament; Biltmore Forest Country Club, Biltmore, North Carolina.
6 Caddie Master Championship; Westchester County Golf Association, Green Meadow Club, Harrison, New York.
9-11 Jersey Shore Invitation; Norwood Golf Club, West Long Branch, New Jersey.
13 Invitation One-Day Tournament; Long Island Golf Association, Southampton Golf Club, Southampton, Long Island.
19-23 "Old White" Championship; White Sulphur Springs.
21-23 Metropolitan Golf Association Junior Championship; Montclair Golf Club, Montclair, New Jersey.
23-25 Invitation Tournament for Maidstone Bowl; Maidstone Club, East Hampton, L. I.
23-31 Long Island Golf Association Father, Son and Junior Championships; Cherry Valley Club, Garden City, L. I., New York.
30-Sept. 2 Invitation Tournament; Arcola Country Club, Arcola, New Jersey.
31-Sept. 2 David Wood Cup Tourney; Skytop, Pennsylvania.
31-Sept. 2 Fairway Cup Tourney; Skytop, Pennsylvania.
Sept. 2-4 Fair Acre Tournament; The Homestead, Hot Springs, Virginia.
2-7 Mason & Dixon Women's Championship; White Sulphur Springs.
2-8 California State Amateur Championship; Pebble Beach.
2-8 California State Amateur Handicap Championship; Monterey.
Sept. 4 Invitation Tournament. Riddell's Bay, Bermuda.
4-8 Annual Del Monte Women's Championship; Del Monte.

HORSE RACING

Until Aug. 3 Hollywood Turf Club. Inglewood, California:
Aug. 3, Sunset Handicap, $20,000 added.
Until Aug. 24 New Hampshire Jockey Club, Inc. Rockingham Park, Salem, New Hampshire:
Aug. 3, The Tomlin Handicap, $4,000 added.
7, The Maplewood Stakes, $2,500 added.
10, The Granite State Handicap, $4,000 added.
14, The Matron Handicap, $2,500 added.
17, The Raceland Handicap, $4,000 added.
21, The New England States Handicap, $2,500 added.
24, The Rockingham Park Handicap, $5,000 added.
Until Aug. 31 Saratoga Association. Saratoga Springs:
Aug. 10, The Shillelah Steeplechase, $2,500 added.
17, The North American Steeplechase Handicap, $2,500 added.
24, The Beverwyck Steeplechase Handicap, $2,500 added.
31, The Saratoga Steeplechase Handicap, $3,000 added.
Until Sept. 2 Washington Park Jockey Club. Homewood, Illinois.
Aug. 3-Sept. 2 Dade Park Jockey Club, Inc. Henderson, Kentucky.
Aug. 6-10, 13-17 Cumberland Fair Association, Maryland.
Aug. 6-Sept. 2 Del Mar Turf Club. Del Mar, California:
Aug. 10, San Diego Handicap.
14, Casa De Manana Stakes.
16, Motion Picture Handicap.
17, Long Beach Handicap.
24, Del Mar Handicap.
31, Del Mar Hotel Stakes
31, La Jolla Handicap.
Sept. 2, Labor Day Handicap.
Aug. 12-17 Good Time Park, Goshen, New York:
Aug. 14, Hambletonian Stake.
Aug. 21-31 Marlboro, Maryland.
Aug. 26-Oct. 5 Narragansett Racing Association. Pawtucket, Rhode Island.
Sept. 4-Oct. 5 Chicago Business Men's Racing Association. Hawthorne, Illinois.

HORSE SHOWS

Aug. 1-4 Santa Barbara Fair.
Aug. 2-3 Montpelier, Vermont.
2-3 Pittsfield Riding & Polo Club.
3 St. James' Church; Monkton, Maryland.
3 Harrison, Maine.
3 Southampton Riding and Hunt Club.
3-4 Professional Horsemen's Association of America; Bedford Hills, New York.
4 Western; Pittsburg, California.
5-10 Great Falls, Montana.
6-8 Wilmot, Wisconsin.
7-10 Shelbyville, Tennessee.
8-9 Bath County; Hot Springs, Virginia.
9-11 Sagamore; Bolton Landing, New York.
9-18 Treasure Island; San Francisco.
10 Northern Arizona; Prescott.
10 Litchfield, Connecticut.
10 Colorado Springs Horse and Colt Show; Broadmoor.
10 Riding Club of East Hampton, Long Island.
10 Riding Club; Westminster, Maryland.
12-17 Billings, Montana.
15-16 Clarke County; Berryville, Virginia.
15-17 Springfield, Kentucky.
15-18 North Shore; Stony Brook, Long Island.
15-18 Wisconsin State Fair; Milwaukee.
16-18 Lake Placid, New York.
17 Saco, Maine
18-23 Illinois State Fair; Springfield.
18-23 Missouri State Fair; Sedalia.
20-21 Eastern Slope; North Conway, New Hampshire.
20-23 Erie County; Hamburg, New York.
21-24 Lawrenceburg Fair; Kentucky.
22-24 Cohasset, Massachusetts.
22-24 Pocono Mountains; Mt. Pocono, Pennsylvania.
22-24 Orange Horseman's; Orange Virginia.
22-25 Missoula, Montana.
23-24 Chestnut Ridge Hunt; Dunbar, Pennsylvania.
24 Bethlehem Fair; Connecticut.
24 Keswick Hunt Club, Virginia.
24 Long Green, Maryland.
24-25 Charity; Fort Wayne.
26-30 Empire State; Syracuse.
26-31 Ohio State Fair; Columbus.
28-29 Dutchess County Fair; Rhinebeck, New York.
28-30 Harford County Fair; Bel Air, Maryland.

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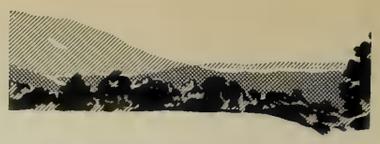
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31 Spring Lake; Sea Girt, New Jersey.
31-Sept. 1 Orangeburg, New York.
31-Sept. 1 Warrenton, Virginia.
31-Sept. 2 Alexandria, Kentucky.
Sept. 1 Agricultural; Goshen, New York.
1-6 Indiana State Fair; Indianapolis.
2 Altoona, Pennsylvania.
6-7 Genesee Valley; Avon, New York.
6-7 Cecil County Breeders; Fair Hill, Maryland.
7 Greenwich, Connecticut.
7 Fairfax, Virginia.
7-8 Columbus; Forest Glen, Maryland.
8 Helping Hand; Old Westbury, Long Island.
9-14 Kentucky State Fair; Louisville.

HUNT MEETS

Sept. 5 Huntingdon Valley Hunt Club; Jenkintown, Pennsylvania.
7 Foxcatcher Hounds; Fair Hill, Maryland.
9, 12 Rolling Rock Hunt Racing Association; Ligonier, Pennsylvania.

MOTOR RACING

Aug. 17 Gold Cup; Northport, Long Island.
25 One Hundred Mile National Championship; Milwaukee.
Sept. 2 Famous Hillclimb; Pikes Peak, Colorado.
2 One Hundred Mile National Championship; Syracuse.

RODEOS

Aug. 15-18 Will Rogers Memorial; Colorado Springs.
17-18 Sun Valley, Idaho.
29-31 El Paso, Texas.
31-Sept. 2 Ellensburg, Washington.

SKEET AND TRAPSHOOTING

Aug. 2-4 Southwestern Pistol Matches. Police Pistol Range, San Diego.
4 Northern Zone Twenty-Gauge Championship; Lincoln Park Traps, Chicago.
4 Invitation Club Shoot; Skeet Club, Carthage, Missouri.
5 Club Championship; Arkansas Valley Gun Club, Wichita.
6-10 National Championships; Onondaga Skeet Club, Syracuse.
18 Northern Zone Two- and Five-Man Team Championships; Northwest Town's Sportsmen Club, Chicago.
18 Maine All-gauge Championship; Arnold Trail Sportsmen's Association, Fairfield.
Sept. 1-21 National Rifle and Pistol Matches; Camp Perry, Ohio.
23-25 National Memorial Championships; Washington Gun Club, Washington, Indiana.
24-25 Skeet Club. Grosse Pointe, Michigan.
25 Northern Zone All-Gauge Championship. Chicagoland Gun Club, Chicago.
25-26 Kansas State Shoot; Arkansas Valley Gun Club, Wichita.
Sept. 8 All-Gauge Two-Man Team; Minute Man Sportsman's Club, Lexington, Massachusetts.
Northern New England; Eatco Gun Club, Bangor, Maine.

SPECIAL EVENTS

Aug. 29-31 Fifth Annual One Hundred Mile Trail Ride; Green Mountain Horse Association. Woodstock, Vermont.
31 Olympic Games; National City, California.

TENNIS

Aug. 1-3 Junior Championships; Bermuda Lawn Tennis Club.
1-4 Red River Valley Championship; Tennis Club, Fargo.
1-4 Arkansas Open Championships; Little Rock Tennis Club.
3-11 Eastern Grass Championships; Westchester Country Club, Rye, New York.
3-11 Intermountain Championships; Denver Tennis Club.
3-11 District of Columbia Championships; Edgemoor Club, Bethesda, Maryland.
5 Maine State Championships; Portland Country Club.
5 Alabama State Championships; Birmingham Country Club.
5-10 Northwestern Championship; Minnetonka Yacht Club, Deephaven, Minnesota.
5-10 Middle State Coast Championship; Tennis Club, Ventnor City, New Jersey.
5-10 Red Rose Championship; Tennis Club, Lancaster, Pennsylvania.
Aug. 5-10 Tournament; Coral Beach Club, Bermuda.
6-9 Southern Illinois Tour; Southern Illinois Tennis Club, Harrisburg, Illinois.
6-13 Kansas State Open Tour; Tennis Club, Independence, Kansas.
7-11 State Closed Championships; Bow Brook Club, Concord, New Hampshire.
8-11 Del Mar Invitation Championships; Tennis Club, Del Mar, California.
10 Vermont State Championships; Brattleboro Outing Club.
10-18 Invitation Championships; Ensign Tennis Club, Salt Lake City.
11-18 Ohio Valley Championships; Hyde Park Tennis Club, Cincinnati.
11-18 Wisconsin State Open Championships; Town Club, Milwaukee.
11-18 White Rose Championship; Racquet Club, York, Pennsylvania.
12 Invitation Tour; Newport Casino Lawn Tennis Club.
12-17 Western Maryland Championships; Women's Civic Club, Mountain Lake Park.
12-17 Forest Hill Invitation Tour; Forest Hill Tennis Club, Camden, New Jersey.
12-17 Northwestern Clay Court Championship; Lafayette Club, Minnetonka Beach, Minnesota.
13-17 Junior Open; Bermuda Lawn Tennis Club.
15-18 Michigan State Closed; Flint Tennis Club.
16-18 Northern Illinois Tour; Rockford Tennis Club.
17-25 Southern Tier Championships; Binghampton Tennis Club.
17-25 Invitation Championships; Victory Tennis Club, Salt Lake City.
17-Sept. 2 Spanish Invitation Tour; Hispano Tennis Club, New York.
19 North Carolina Closed Tour; Sedgefield Country Club, Greensboro.
19 National Public Parks Championships; Cincinnati.
19 National Doubles Championships (Grass Lawn); Longwood Cricket Club, Chestnut Hill, Massachusetts.
19-25 Ohio State Closed Championships; Columbus Tennis Club, Columbus.
20-24 Virginia State Closed Tour; Oakwood Country Club, Lynchburg.
21-Sept. 2 Yakima Valley Championships; Tennis Club, Yakima, Washington.
22-26 Tri-State Championships; Tennis Club, El Dorado, Arkansas.
23 Opening National Championship Tennis Tournament; Boston.
24-Sept. 1 Nevada State Championship; Reno Tennis Club.
24-Sept. 2 Santa Monica City Championships; Santa Monica Tennis Club.
30 National Singles Championships; West Side Tennis Club, Forest Hills, Long Island.
30-Sept. 2 Montana State Championships; Billings Tennis Club.
30-Sept. 2 Idaho State Championships; Boise Tennis Club.
31-Sept. 2 San Jose All-Comers Championships; San Jose Tennis Club.
31-Sept. 2 New Mexico State Tour; New Mexico Tennis Association, East Las Vegas.
31-Sept. 2 Tri-State Tour; Burlington Golf Club, Burlington, Iowa.
Sept. 2-7 City Championship; DuPont Country Club, Wilmington, Delaware.
3-8 Huntingdon Valley Championship; Huntingdon Valley Country Club. Abington, Pennsylvania.
7-15 Eastern New Jersey Clay Court Championships; Elizabeth Town & Country Club.

YACHTING

Aug. 1-3 Annual Sailing Regatta; Charleston, South Carolina.
2-4 St. Michael's Yacht Club Regatta; Baltimore.
3-4 Wisconsin Outboard Motor Championship; Elcho, Wisconsin.
6-8 Sailing Regatta; Rockwell, North Carolina.
9-11 Regatta; Chesapeake Bay Yacht Club, Baltimore.
17 Yacht Club; Annapolis, Maryland.
17-24 Lipton Cup Yacht Races; Grand Lake, Colorado.
18-25 International Star Class Yacht Races; San Diego.
22-24 Regatta; Ithaca, New York.
24-25 Indian Landing Boat Club, Maryland.
24-25 National Motorboat Sweepstakes; Red Bank, New Jersey.
Sept. 2 Labor Day Motorboat Races; Chicamauga Lake, Chattanooga, Tennessee.
2 Women's Championship, Inboard Runabouts; Atlantic City.

ART EXHIBITIONS

Until August 16. Over-mantel paintings by distinguished American artists; Grand Central Fifth Avenue Galleries, New York.
Until August 30. Garden sculpture; Grand Central Art Galleries, 15 Vanderbilt Avenue, New York.



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Columbus, Ohio

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The Consolidation of

ARTS & DECORATION

and

THE SPUR

The consolidation of *Arts & Decoration* and *The Spur*, effective with this issue, is not so much a merger in the conventional business sense as a union of friendly neighbors possessing a broad common interest. They come together to supplement one another, each contributing valuable features to form a richer and more satisfying monthly guide to gracious living.

For more than a quarter of a century these magazines have worked along parallel lines, yet without essential duplication. By their consolidation neither magazine will lose its identity. Each will live on to form a perfect and increasingly valuable union.

Heretofore *Arts & Decoration* has emphasized the subjects of building, furnishing, interior decoration, gardening and the art of living—in a magazine designed for men and women of good taste. *The Spur* on the other hand has stressed outdoor life and the more active sides of country living: such as hunting, fishing, horses, dogs, blooded live stock and the amenities of social life.

In fulfilling these purposes each magazine has achieved eminence in its field, and each has been a leader in its respective sphere. In the future, through their logical and felicitous union, all their essential features will be retained so that subscribers to both magazines will find the things they have always enjoyed, and additional delight in an enlarged program that will include entertaining and helpful articles on other phases of country life.

The aim of the combined magazine will be to cover all activities of gracious living at its best. Houses, effective furnishings, the newest in the arts, sport, horses, dogs and so on will all be dealt with in relation to the country place. The magazine will be of vital interest to people of taste and refinement and will interpret the highest standards of country living.

The editorial staff in its personnel fairly represents both of the constituent magazines. The editor-in-chief is Henry S. Adams, who formulated the editorial policy of *The Spur* and directed its editorial destinies during the time of its greatest influence and growth. His associates have had valuable experience in editing *Arts & Decoration* and are trained technicians who thoroughly understand the policies and subjects of that publication. All in all, the consolidated staff is a happy combination of harmonious and enthusiastic workers, and it is their ambition to make a magazine of signal interest and value.

The August number, which makes its bow as the first issue of the merger, is fairly representative of the future. *Arts & Decoration-The Spur* welcomes all readers of both magazines to its new fellowship and invites their comments on both the present number and the future editorial policies.

The Publishers



Arts & Decoration

Combined with

The SPUR

Volume LII August 1940 Number 3

Henry S. Adams, Editor
Willard Fairchild, Art Editor

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Betrothed: Miss Hope Plumb, daughter of Mr. and Mrs. William D. Plumb, of Berwyn, Pennsylvania, and Mr. Thomas Curtiss, son of Mr. and Mrs. Colman Curtiss, of Buffalo. Photo: Marie A. Reinhardt.



Betrothed: Mr. M. Madison Clews, son of Mrs. Henry Clews, Jr., and Miss Margaret Strawbridge, daughter of Mr. and Mrs. J. Clayton Strawbridge, of Merion, Pennsylvania. Photo: Marie A. Reinhardt.

The SPUR of the Moment

ENGAGEMENTS

AUCHINCLOSS–PARKS. Miss Julia Eginton Auchincloss, daughter of Mr. and Mrs. John Auchincloss, of New York, to Dr. George Hertford Parks, son of Mrs. G. Hertford Parks, of Columbia, South Carolina.

BALFE–GLAENZER. Miss Eileen Balfe, daughter of Mr. and Mrs. Thomas Wentz Balfe, of New York, to Mr. Robert Adams Glaenzer, son of Mrs. Jay Robinson Duff and Mr. Jules Glaenzer, of New York.

BARTLETT–HOTCHKISS. Miss Esther Sharpless Bartlett, daughter of Mr. and Mrs. Lyman Bartlett, of New York, to Dr. DeWitt H. Hotchkiss, Jr., son of Mrs. DeWitt H. Hotchkiss, of Houston, Texas.

BAYLISS–MORSE. Miss Margaret Addison Bayliss, daughter of Mr. and Mrs. Charles W. Bayliss, of Wayne, Pennsylvania, to Mr. Bassett K. Morse, son of Mr. and Mrs. Charles Louis Morse, of Montclair, New Jersey.

BERKELEY–HOUK. Miss Dorothea Randolph Berkeley, daughter of Mr. and Mrs. Norborne Berkeley, of Bethlehem, Pennsylvania, to Mr. Robert Thruston Houk, 3d, son of Mrs. George Haig, of Dayton, Ohio.

BROOKE–MARSHALL. Miss Cornelia Lansdale Brooke, daughter of Mr. and Mrs. Robert E. Brooke, of Brooke Manor, Birdsboro, Pennsylvania, to Mr. Charles Donnell Marshall, Jr., son of Mr. and Mrs. Marshall, of Laurel Locks Farms, Pottstown, Pennsylvania.

CARLEY–HOWE. Miss Anne King Carley, daughter of the late Mrs. Irene King Carley, of New York, to Mr. John Howe, son of Mr. Arthur Whitney Howe, of Philadelphia.

CHALIFOUX–DRAPER. Miss Elizabeth Burrage Chalifoux, daughter of Mr. and Mrs. Harold L. Chalifoux, of Beverly, Massachusetts, to Mr. Harry Engman Draper, son of Mr. and Mrs. Clare Hill Draper, of Boston.

CHOATE–PATTERSON. Miss Anne Hyde Choate, daughter of Mr. and Mrs. Arthur Osgood Choate, of New York, to Mr. Ellmore Patterson, Jr., son of Mr. and Mrs. Patterson, of Western Springs, Illinois.

CUSHING–MORTIMER. Miss Barbara Cushing, daughter of Mrs. Harvey W. Cushing, of New Haven, and the late Dr. Cushing, to Mr. Stanley Grafton Mortimer, Jr., son of Mr. and Mrs. Stanley Grafton Mortimer, of New York.

DURAND–MAURICE. Miss Marion Stewart Durand, daughter of Mrs. Harry Stewart Durand, of New York, to Mr. Thomas Fowler Maurice, son of Mrs. William B. Winans, of Aiken, South Carolina.

FABYAN–BROWN. Miss Cynthia Fabyan, daughter of Mrs. Samuel S. Walker, of New York, to Mr. Archer Brown, 2d, son of Mrs. Archer H. Brown, of Greenwich, Connecticut.

FAIRCHILD–SPALDING. Miss Elvira Fairchild, daughter of Mrs. William S. Fairchild, of New York, to Mr. Jesse Spalding, 3d, son of Mrs. Jesse Spalding, of New York.

FLAGG–BIDDLE. Miss Dorothy Mary Flagg, daughter of Mr. and Mrs. S. Griswold Flagg, of Denbigh, Radnor, Pennsylvania, to Mr. Livingston L. Biddle, Jr., son of Mr. and Mrs. Livingston L. Biddle, of Philadelphia.

FOBES–AHRENS. Miss Gertrude Allen Fobes, daughter of Mrs. William Huntington Fobes, of St. Paul, to Mr. Edward Hamblin Ahrens, Jr., son of Mr. and Mrs. Edward Hamblin Ahrens, of Bronxville, New York.

FULLER–KELLOGG. Miss Marion Valleau Fuller, daughter of Mr. and Mrs. Royal H. Brewster Fuller, of Shippan Point, Stamford, Connecticut, to Mr. David Moulton Kellogg, Jr., son of Mr. and Mrs. David Moulton Kellogg, of Weston, Massachusetts.

GEER–DOWNS. Miss Helen Hartley Geer, daughter of Mr. Francis Hunt Geer, of New York, to Dr. Wilbur George Downs, son of Mr. and Mrs. James Cloyd Downs, of Saranac Lake, New York.

GIBLIN–LITTLE. Miss Jane Lee Giblin, daughter of Mr. and Mrs. Lee F. Giblin, of New York, to Mr. Robert Forsyth Little, son of Mrs. James L. Mitchell, of New York.

GILLETT–IRVING. Miss Enid Gillett, daughter of Mrs. Lowry Gillett, of New York, to Mr. Peter Irving, Jr., son of Dr. and Mrs. Peter Irving, of New York.

GRACE–COREY. Miss Patricia Grace, daughter of Mr. and Mrs. William Russell Grace, of Old Westbury, Long Island, to Mr. Alan Lyle Corey, Jr., son of Mr. and Mrs. Alan Lyle Corey, of Glen Head, Long Island.

GRASSI–THORNE. Miss Barbara Angela Grassi, daughter of Mr. and Mrs. Waldemar Grassi, of Katonah, New York, to Mr. John Norrish Thorne, Jr., son of Mr. and Mrs. John Norrish Thorne, of New York and Mount Kisco, New York.

GRAVES–STALTER. Miss Mary Louise Holt Graves, daughter of Mr. and Mrs. Victor Morse Graves, of New York, to Mr. David Edward Stalter, son of Mrs. C. F. O'Keefe, of Lancaster, Ohio.

HARDY–VANDEL. Miss Micheline Hardy, daughter of Mr. Lamar Hardy, of New York, to Mr. George Edward Vandel, son of Mrs. Lieske van den Heuvel, of New York.

HOYT–BENJAMIN. Miss Beatrix Hoyt, daughter of Mrs. Franklin Chase Hoyt, of Wappingers Falls, New York, to Mr. Park Benjamin, Jr., son of Mrs. Herbert I. Foster, of Cedarhurst, Long Island, and of Mr. Park Benjamin.

HOUSTON–MERIWETHER. Miss Mary Stuart Houston, daughter of Mr. and Mrs. George Harrison Houston, of Greenwich, Connecticut, to Mr. John Williams Meriwether, son of the late Mr. and Mrs. David Meriwether, of Knoxville, Tennessee.

HURRY–FULLER. Miss Emily Clarkson Hurry, daughter of Mr. and Mrs. Renwick C. Hurry, of Hempstead, Long Island, to Mr. Stephen Dow Fuller, son of the late Mr. and Mrs. Ernest M. Fuller, of South Orange, New Jersey.

JONES–THOMAS. Miss May Duane Jones, daughter of Mr. and Mrs. W. Strother Jones, of Locust, New Jersey, to Mr. Williamson Thomas, son of Mrs. James Provoost Thomas, of Locust and New York.

KINGSFORD–PRESTON. Miss Helen Lawrence Kingsford, daughter of Mr. and Mrs. Irving Bowdoin Kingsford, of Bernardsville, New Jersey, to Mr. Percy Preston, son of Mr. and Mrs. Veryl Preston, of New York.

LLOYD-SMITH–HORNBLOWER. Miss Marne Lloyd-Smith, daughter of Mrs. Wilton Lloyd-Smith, of New York, and Lloyd Neck, Long Island, to Mr. George Marshall Hornblower, son of Mrs. George Sanford Hornblower, of New York.

LOCKWOOD–POOR. Miss C. Sidney Lockwood, daughter of Mr. and Mrs. Dunbar Lockwood, of Topsfield, Massachusetts, to Mr. Charles Lane Poor, 3d, son of Mr. and Mrs. Alfred Easton Poor, of New York.

MCCLUNG–SCHWARTZ. Miss Mary Mellon McClung, daughter of Mr. and Mrs. Samuel Alfred McClung, of Pittsburgh, to Mr. Lawrence Deen Schwartz, son of Mr. and Mrs. Herman Livingston Schwartz, of Wynnewood, Pennsylvania.

MILLET–DERBY. Miss Elizabeth Murrell Millet, daughter of Dr. and Mrs. John A. P. Millet, of New York, to Mr. Robert Mason Derby, Jr., son of Mr. and Mrs. Robert Mason Derby of Cedarhurst, Long Island.

MITCHELL–RADWAY. Miss Joanna Mitchell, daughter of Mr. and Mrs. John Ledyard Mitchell, of Cincinnati, to Mr. John Symonds Radway, son of Mrs. Chase H. Davis, of Pomfret Center, Connecticut.



Royalty in exile: Princess Irene, the nine-months' old daughter of H.R.H. Crown Princess Juliana of the Netherlands and (right) her sister, Princess Beatrice, on the children's playground of the Seigniory Club in the Province of Quebec. Their companion is Renée, daughter of Baroness Roell. Associated Screen News, L'td.

MOMMERS–MATHEWS. Mrs. Esther Reed Mommers, daughter of Mr. and Mrs. Herbert Calhoun Reed, of Shippan Point, Stamford, Connecticut, to Mr. Jasper Slaymaker Mathews, Jr., son of Mr. Jasper Slaymaker Mathews, of Bridgeport.

MOORE–RANDALL. Miss Mary Margaret Moore, daughter of Mrs. William Stevens Moore, of Garden City, New York, to Mr. C. Walter Randall, Jr., son of Mr. and Mrs. Randall, of Garden City.

PEARSON–DUNCAN. Miss Daphne Pearson, daughter of Mr. Frederick F. A. Pearson, of New York, and Mrs. Bryant Pearson, of New York, to Mr. Andrew Duncan, son of Lieutenant Colonel H. A. Duncan, of Ascot, England.

PETERS–POOL. Miss Olivia Ames Peters, daughter of Mr. and Mrs. R. Dudley Peters, of Milton, Massachusetts, to Mr. H. Lawrence Pool, son of Mr. W. Henry Pool, of San Francisco.

PIERSON–KENNEDY. Miss Jocelyn Pierson, daughter of Mr. and Mrs. Thomas Haines Pierson, of Sterlington, New York, to Mr. Richard Lea Kennedy, Jr., son of Mr. Richard Lea Kennedy, of St. Paul.

PILLSBURY–PRINGLE. Miss Elizabeth Eldredge Pillsbury, daughter of Brigadier General and Mrs. George B. Pillsbury, of Ross, California, to Mr. William B. Pringle, Jr., of San Francisco.

PROCTOR–RICHARDSON. Miss Barbara Proctor, daughter of Mr. and Mrs. William Ross Proctor, of New York, to Mr. Derek Richardson, son of Mr. and Mrs. Franklin S. Richardson, of New York.

SHIRLEY–TOPPING. Miss Doris Van Horn Shirley, daughter of Mr. and Mrs. Marvin L. Shirley, of Chevy Chase, Maryland, to Mr. John Langhorne Topping, son of Mr. and Mrs. Charles Henry Topping, of New York.

SHOUSE–TRAIN. Miss Elizabeth Shouse, daughter of Mrs. Lawrence Groner, of Washington, to Mr. Cuthbert Russell Train, son of Rear Admiral and Mrs. Charles Russell Train, of Washington.

THATCHER–LEACH. Miss Katherine Sands Thatcher, daughter of Mr. and Mrs. John M. P. Thatcher, of New York, to Mr. Richard Porter Leach, son of Mr. and Mrs. George H. Leach, of Buzzards Bay, Massachusetts.

TOWNSEND–TAYLOR. Miss Elizabeth Perkins Townsend, daughter of Mr. John Townsend, Jr., of Bryn Mawr, Pennsylvania, to Mr. Lane Taylor, son of Mrs. Howard W. Taylor, of Germantown, Philadelphia.

TRIPP–GRISWOLD. Miss Barbara Channing Tripp, daughter of Mr. and Mrs. Marshall M. Bartholomew, of Greenwich, Connecticut, to Mr. George Griswold, Jr., son of Mr. and Mrs. George Griswold, of Greenwich.

TRUITT–MEIGS. Miss Florence Stokes Truitt, daughter of Mr. and Mrs. R. Marshall Truitt, of Chestnut Hill, Philadelphia, to Lieutenant Charles Hubbard Meigs, U.S.N., son of Commander and Mrs. John F. Meigs, of Annapolis.

WALTON–VAN CAMPEN. Miss Mary Walton, daughter of Mr. and Mrs. Thomas England Walton, of St. David's, Philadelphia, to Mr. Berington Rathbun Van Campen, son of Mrs. George Lyle Curtis, of Elmira, and Mr. Samuel R. Van Campen, of Binghamton, New York.

WATSON–BUCKNER. Miss Helen Watson, daughter of Mr. and Mrs. Thomas J. Watson, of New York, to Mr. Walker Gentry Buckner, son of Mrs. Samuel G. Buckner, of Grand Rapids, Michigan.

WOOD–MASTEN. Miss Laura Cass Wood, daughter of Mrs. William Lawrence Wood, of New York, to Mr. John E. Masten, son of Mr. and Mrs. J. Eugene Masten, of Canandaigua, New York.

WRENN–ROME. Miss Louise Gale Wrenn, daughter of Mr. and Mrs. Allen Stewart Wrenn, of Garden City, New York, to Mr. John C. Rome, son of Mrs. Russel M. Rome, of Brooklyn.



Bride: Mrs. Waln Morgan Churchman Jr., of Penllyn, Pennsylvania, who was before her recent marriage Mrs. Caroline Buck Schenck, daughter of Mr. James Clifton Buck, of Haverford. Her husband is the son of Mrs. Waln Morgan Churchman, of Whitemarsh. Photo: Crafters.

WEDDINGS

August 3. Miss Mary Flagg Townsend, daughter of Mr. Edward Mitchell Townsend, of Westport, Connecticut, to Mr. Roy Worsham Moore, Jr.; Trinity Protestant Episcopal Church, Southport, Connecticut.

August 7. Miss Elizabeth Nichols, daughter of Mr. and Mrs. Carroll B. Nichols, of Bryn Mawr, to Mr. S. Griswold Flagg, Jr.; Bryn Mawr.

August 24. Miss Mary Elizabeth Horwath, daughter of Mr. Wendell Horwath, of Bethlehem, Pennsylvania, to Mr. Reginald Marsh Banks, Jr.; Bethlehem.

September 10. Miss Lesley Hyde Ripley, daughter of Mr. and Mrs. Henry B. H. Ripley, of New York, to Mr. Hermann C. Schwab; St. James Protestant Episcopal Church, New York.

September 18. Miss Margaret Strawbridge, daughter of Mr. and Mrs. J. Clayton Strawbridge, of Merion, Pennsylvania, to Mr. M. Madison Clews; Protestant Episcopal Church of the Messiah, Merion.

BIRTHS

BAKER, Mr. and Mrs. John Hamilton Baker (Audrey Jaeckel), a daughter; New York, June twenty-fourth.

BARTOL, Mr. and Mrs. John H. (Mary Wakefield Coe), a son, Peter Wakefield Bartol; Greenwich, July first.

BLODGETT, Mr. and Mrs. John Wood, Jr. (Sally R. Gallagher), a daughter, Julia Reed Blodgett; Grand Rapids, Michigan, June twenty-third.

HANSEN, Mr. and Mrs. Norbert C., a son; New York, July third.

MOSELEY, Mr. and Mrs. Frederick R., Jr. (Leslie McGregor Bremer), a son, Christopher Livingston Moseley; New York, July third.

OGDEN, Mr. and Mrs. Archibald Gracie (Elizabeth Taylor Pendleton), a daughter, Elizabeth Pendleton Ogden; Cambridge, June twenty-fourth.

PIEL, Mr. and Mrs. Gerard (Mary Tapp Bird), a son, Samuel Bird Piel; New York, June twenty-seventh.

POPE, Mr. and Mrs. James G., a son; Rowayton, Connecticut, June twenty-fourth.

TAYLOR, Mr. and Mrs. Francis (Lesley Bogert), a daughter; Providence, July third.

WICKWIRE, Mr. and Mrs. Hedge (Janet Tainter), a son, Dean Hedge Wickwire; Harrison, New York, June seventeenth.

The Passing Parade

THE circumstance that the Duchess of Windsor is an American will bring no new tradition to Government House in Nassau when she takes her place there as the first lady of the Bahamas. Tradition in this respect was inaugurated, and most agreeably, by the Cleveland wife of Sir Bede Clifford some years ago and Lady Dundas, her successor, was the daughter of a clergyman in New York when she married into the house of Melville. But it is a no less happy circumstance that the former Wallis Simpson, of Baltimore, is carrying what at first was a mere coincidence into what seems already more or less custom. For the Bahamas are, of all the British colonies, the nearest to the United States and there is an accord between Government House and sojourning Americans unknown elsewhere in the Empire—even in Bermuda. Especially is this true of what is sometimes referred to casually as the "old aristocracy" of the American contingent. It sounds rather better than old timers when one is speaking of those from "the States" who became part and parcel of Nassau's life from fifteen to thirty years ago.

When Henry Ford, II left the Church of the Sacred Hearts of Jesus and Mary at Southampton with his bride he set an example that it would be well for his contemporaries to heed. He smiled, and broadly enough to indicate amply any young man's pride and pleasure, and yet—did not look like that cat up a tree which faded away until only its grin was to be seen. "Please would you tell me why your cat grins?" asked Alice in her Wonderland. "It's a Cheshire cat and that's why," answered the Duchess. Good: but no excuse for the young folk of today. Nor for that matter, their elders—whose grins have become epidemic in newspapers and magazines. Until one wonders what they can really be thinking about when they look that way.

On the day one of the large estates in Long Island was opened to the paying public for a few hours a woman brought along her dog and immediately let it loose. Before long it was all over the lawn, in the shrubbery and so on. The owner of the place, being a *grande dame* of New York, naturally said nothing. But she must have thought things, as have other estate owners said them when they found their courtesy returned similarly by discourtesy. A milder, but rather riling, example was a youngster—who should have been left at home—shuffling on a graveled road until there was ridge after ridge, and the mother looking on calmly.

With the passing of Captain Gabriel B. Edwards, well-nigh a centenarian, out of the life of Amagansett, the strongest link between the whaling yesterday of that Long Island village and its less exciting today has been broken. A fifty-foot right whale was sighted off Amagansett as recently as 1911 and managed to get away after a harpoon had gone deep into its side. That was the time Leviathan hit back by making for the pursuing boat and dumping Captain Edwards and his crew into the sea. But whales shun Amagansett these days, leaving it to itself as an unspoiled seaside resort—as they have done with St. Jean de Luz on the Bay of Biscay.



New skeet champion: Robert W. Canfield, of Locust Valley, Long Island, who succeeds Mr. Richard Shaughnessy, the "schoolboy wonder" of Dedham, Massachusetts, won the Great Eastern Individual by a score of one hundred straight.



First of the season: Mr. S. Kip Farrington Jr., of New York, took initial honors with rod and reel for this broadhill swordfish, only four pounds short of the two hundred mark in weight. With him is Captain Carl Erickson, from whose *Lillian* the catch was made off Montauk Point.

At The World's Fair

TOO little, by far, has been said of the landscaping at the New York World's Fair with respect to its potential benefit to those who go horticultural on a small scale. To such no doubt the superb Ford landscaping, the Federal Building's enclosed garden, the Court of Roses and the Court of Communications seem so grandiose that thought of borrowing an idea is more often than not lost in admiration of broad effect.

Yet even the humblest of amateurs may derive a small, and practical idea from the spring display of flowers in Hyde Park or the summer one at Versailles. Better yet from large country estates and from public opportunities on the order of the New York World's Fair landscaping. The use of evergreens, in particular. The Ford layout certainly suggests that a portion of what has been done on a large scale can be adapted to a small country place—even to one of the several fountains. The angle at which some of the taller evergreens have been set, for privacy, as well as landscape effect, is most interesting.

Then again, at the Bell Telephone exhibit there is a suggestion for the small borrower of ideas in the way that cedars of different heights have been incorporated into semblances of the tall cypresses which stand out so strikingly in some of the famous gardens of Italy. Of course, this is only a temporary expedient; but it does make for thought of permanence. Also in this display, one of the noblest on the grounds, the large, slightly curved white trellis, with thirty-two spaces, offers an idea for even a dooryard of small area. But something else on it. While this answers the purpose well enough as decoration for two summers, the vine honoring the name of Caspar Wistar but which entered botany erroneously as wisteria is no friend of wood. Given the opportunity, it will actually strangle a young tree to the point of becoming a part of the trunk. The same thought can be carried out in metal. The vine must be kept properly pruned; for such a screen needs the delicate touch that is so frequently associated with the Japanese. Again there is something to set one thinking in the huge bamboo globes covered with climbing roses. These globes would not do for, say, the highly rampant Silver Moon and Mary Wallace; but Paul's Scarlet and other climbers in the pillar rather than out-of-bounds class would look well thus trained.

The veritable triumph in the unusual training of the "queen of flowers" is to be found in the Court of Roses, where some fifty three-part wrought iron trellises eight feet or so in height were providing loveliness in June. These yellow roses, planted three to a trellis in 1938, are through for the year. Except as an example; even in their greenery they show what can be done along different lines.

The huge spaces of the Court of Communications, where the long lines of oaks and dogwoods offer shade, show what a wonderful ground cover pachysandra is when at its best. There are no longer signs of the two camassias and the English bluebell; but in May these bulbs offered a fine suggestion of double-cropping for the autumn to come. The blue spires above an expanse of green of this character are a charming combination for permanence and one calling for a minimum of care.

The massing of Madonna lilies and the formal use of mountain laurel in the court of the Federal Building were, in June, a lesson for all.

MANY HAPPY RETURNS OF THE DAY

August 3, Roy A. Hunt
August 6, Senator Wallace H. White
Edith Kermit Carow Roosevelt
Helen Hull Jacobs
Mrs. Edward Bok
August 7, Billie Burke
August 8, Senator Patrick A. McCarran
August 10, Herbert Hoover
August 11, Carrie Jacobs Bond
Gifford Pinchot
August 12, Mary Roberts Rinehart
Cecil B. DeMille
August 13, His Excellency Frederick A. Sterling
August 14, John Jacob Astor
August 15, Edna Ferber
Albert Spalding
Ethel Barrymore
August 17, Julia Marlowe
August 19, Fred Stone
Senator Thomas Connally
August 21, Major General John F. O'Ryan
August 22, Senator George L. Radcliffe
August 23, Amelie Rives (Princess Pierre Troubetzkoy)
August 25, John Macrae
August 27, Eugene Gifford Grace
Theodore Dreiser
August 29, Senator Pat Harrison
August 30, Frederick H. Ecker



Honeymooning. Mr. Henry Ford, II, grandson and namesake of the founder of the great automobile dynasty, and his bride, who are spending their honey-month in Honolulu. Mr. Ford is the eldest of the sons of Mr. and Mrs. Edsel B. Ford, of Grosse Pointe Shores, Detroit, and his wife is the former Miss Anne McDonnell, the second of the five daughters of Mr. and Mrs. James F. McDonnell, New York.



Debutante-to-be: Miss Elizabeth Bull, daughter of Mr. and Mrs. Charles Melville Bull, of New York. Her mother is the former Miss Mildred Patterson.



HERE house and garden meet with the friendliness characteristic of an old Virginia home.

A Famous Virginia House Opens Its Doors

By ADALINE D. PIPER

Photographs by the author

ONE who has been a worshipper at the shrine of old houses does not have to be reminded, much less shown, with what generosity of line they were built. Such an observer is conscious of the quality of width, depth and scale which have made them permanent monuments of form and beauty. I felt this consciousness coming over me as soon as I opened the low iron gates, with their attendant lyres, and walked up the stone steps leading to the Doggett house in Fredericksburg when it was opened for the Old Dominion's garden week.

And, as I passed through heavy doors into the wide welcoming hall, I sensed anew the fine spirit that created this eighteenth-century mansion which, built by General Mercer in 1780, has been in the Doggett family for many years. Its present owner, Mrs. Thomas Boggs, is the former Miss Kate Doggett.

From the well-lighted hall a door similar to the front one gives on the garden and a stairway with a handsome handrail makes its leisurely way into this hall—which is finely furnished with wing chairs, lamps, tables and a priceless early American love seat, its old needle-point covering of brilliant flowers softened by age and companioning happily with the fine oriental rugs collected by Dr. Boggs, who was a connoisseur and a collector. The unusual fan lights in the doors repeat their design in the front parlor, a room with the rarest wallpaper in America. I have heard of only one other like it, and that in New England. This hand-blocked paper by DuFour, was sent over from France for the Doggett house in 1817 with directions for painting the woodwork, which was to be white picked out with gold leaf—an innovation at that time. This shows to advantage in the





WHETHER entering or leaving the Doggett place in Fredericksburg, one is impressed deeply by the picturesqueness of this box-lined walk. It belongs; for the mansion built by General Hugh Mercer and now owned by Mrs. Thomas Boggs, the former Miss Kate Doggett, dates back to 1780. The place was one of the rare delights of the visitors to the Old Dominion for its annual garden week. The coach at the left is George Washington's, which was driven from Mount Vernon to Kenmore, the historic place of Colonel Fielding Lewis, opened for the same occasion.

fine lines and delicate carving—one of the features of a most dignified room. Du Four's motif for the paper was designated as "The Monuments of Paris" and for the scheme he assembled some of the historic buildings of which Paris boasts such a goodly number. Out of their original setting they reflect their picturesqueness in the waters of the Seine, which is enhanced by almost tropical foliage. His artistic imagination made a pageant of rich color and the groups of figures in the costumes of the period add a veritable note of gaiety, as they are portrayed dancing on the grass or reclining under the shade of tall umbrella-like trees. Gari Melchers, who often posed his figures against the rich decorative background, suggested that the paper be preserved when it was showing signs of wear and in some places falling from the wall. Acting upon this timely hint, the Metropolitan Museum of Art sent its expert down to Fredericksburg; the paper was lifted from the walls, backed with linen and skilfully returned so that it is now in seeming pristine condition and facing time bravely.

IN garden week Colonial days seemed to return to the quarters at the time-honored Doggett place, what with the ladies in the garb of long ago.





WITH its garden setting, here in daffodil time, the office too harks back to days when the Republic was young and life in general was much more leisurely.

On either side of the fine old mantel, with its Jacob Petit green-and-apricot flower containers and its rare brass Adam grate, are two deep oval niches and here the consoles are upheld by great eagles of carved wood which repeat the gold in the woodwork. Two superb Enoch wood figures, about two and a half feet high and in their proper setting, complete the picture.

This is not one of those studiedly period rooms, for there has been a gathering together of fine things from many countries. I noted an antique brass Russian chandelier, two English Chippendale chairs as well as an American Chippendale one, and an Irish Chippendale settee with a Sheraton satinwood table on either side of it holding a green Sevrès lamp. There is also an amusing dumbwaiter table on which are some ancient Chinese bronze figures. The antique draperies are gold as the sun. When one hears of the treasures the early clipper ships brought to the Americas, one can be sure that this room is very typical of the aristocratic manor house of the period. The library opening from the parlor has its original mantel, with two old French bulb pots always full of fresh flowers. On either side of the Sheraton sofa is a small shield with a satinwood frame lined with velvet. On these the ladies of another generation hung their household keys. I have an idea that many Sheraton fire screens have used these shields, and that may be the reason for their rarity as a collector's item.

The dining room on the lower floor can be entered from the garden by a covered way; for in the old days the slaves carried the steaming dishes from the nearby quarters where the cooking was done in the ample fireplace. As in most Southern houses, the dining *(Continued on page 44)*











Courtesy: Roy F. Kaiser

Signs of The Times

Charming and gay are these signs to mark your country gateway. The ranes, above, chose a permanent pun on the family name; the Steiners suggest their Dutch origin. The sign at lower right announces the tate of a horseman; above, the family pets, or even the family itself ose in wrought-iron silhouette. Your sign post is not only a pleasant elcome to all guests, but a boon to those who habitually lose their way.





Birds of a Feather

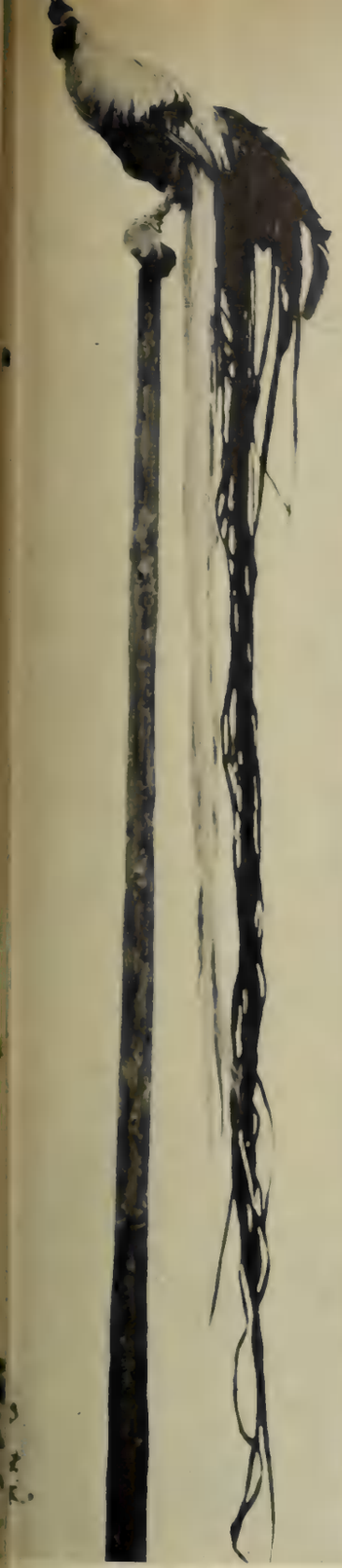
By G. S. Kinsolving

WHEN most people think of land fowl for the country place, they think of game birds and the considerable number of acres of woodland needed to make a shooting lodge what it ought to be. They forget that the landowner whose place consists of only a few acres may keep birds, if not for shooting, for ornamental purposes.

The privilege of owning one or more of the most beautiful, stately and regal of all land fowl can be obtained by any country homeowner for the small purchase price of the bird itself. This bird, the peafowl, is one of the easiest to keep on a small place. Whether you buy one of the rarer white varieties or the best-known type with its rainbow fan-spread tail, you may keep your peafowl at large on your grounds. Easily-fed, they will not wander away but may be set loose to lend their spectacular beauty to your lawn and woodland. Since peafowl will not breed easily in captivity, it would be better to buy one or more peacocks, which are far more

colorful than the female of the species. The more romantic minded, of course, will probably prefer a pair—a peacock and a peahen—but those whose interests lie more exclusively in the ornamental aspects of their birds will, like James Thurber, prefer the male animal.

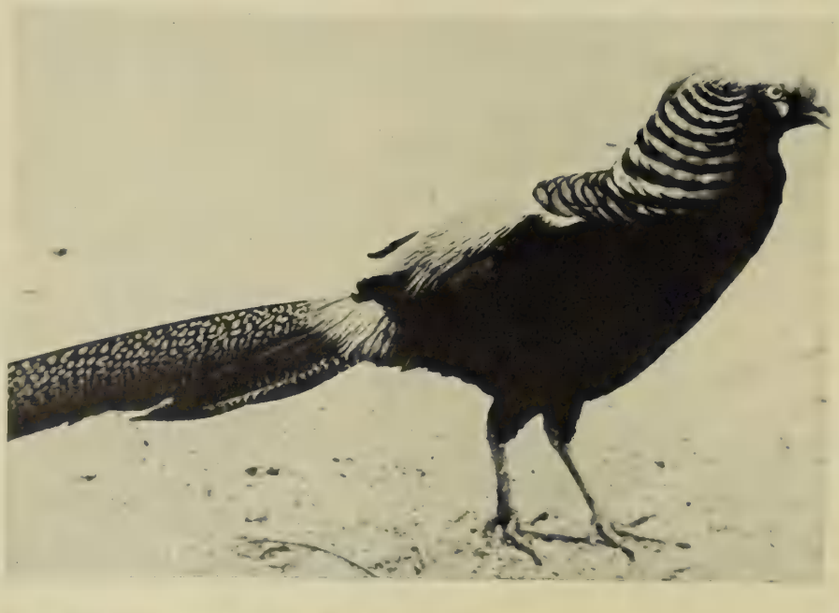
Less easy to keep but equally interesting and, in the case of many species, native to our soil, are the pheasants, one of the most important of American game birds. The decorative quality of these birds is proverbial among sportsmen; keeping pheasants can provide a fascinating hobby for the country homeowner. However, since pheasants have a tendency to roam, they must be enclosed within reasonably tall fences. They are no less hardy than the peafowl, which show a remarkable adaptability to climatic conditions, but the necessity of preventing them from straying away from the grounds makes pheasant-keeping somewhat more troublesome. Those who become really interested in the birds, however, will regret neither the time nor the trouble they take. For the enthusiast there are many colorful and attractive species available and these can provide a continual source of delight. *(Continued on page 57)*



A RARE Yokohama or Phoenix fowl with a spectacular tail. hese birds as a rule are a silvery own, speckled with white, and nly the birds from Japan possess is fantastic caudal appendage. This ne is a prize winner in many shows.

EFT—The peacock can be purchased most reasonably, costs tle for maintenance and contributes zzling decoration to the lawn. The splay of gorgeous feathers is inded solely to impress the female. *Photograph: Walter Burmeister.*

BELOW—Here a golden pheasant poses *en profile* for his picture. A handsome bird, with red, orange, blue and golden plumage, the male attains a length of about forty inches, including tail, of course; the female is somberly colored and seldom measures over twenty-four inches in length. *Photograph: Walter Burmeister.*





ABOVE—The plumage of the ornamental silver pheasant found in North China is for the most part white, with fine black lines. Birds of this interesting species from Borneo or the Malay Peninsula wear a stately crest upon their proud heads.

AN uncommon specimen of the Japanese Tosa fowl or paradise bird is almost pure white with a tail at least three times its length. This bird is difficult to procure and requires careful breeding and care.





Photograph: Mattie Edwards Hewitt.

THIS patio terrace in the home of Eltinge Warner at Easthampton is done in the Spanish manner. Tufts of grass fill in the spaces in the flagstone paving. The staircase and balcony figure most agreeably in a picture marked by decorative as well as architectural consistency.

LIVING UNDER THE SKY

By NANCY MORSE

"A TERRACE," if we are to believe the dictionary, is "a raised level space, step or platform of earth, supported on one or more faces by a wall, a bank of turf or the like, whether designed for use or pleasure."

This definition, while accurate, is something of an understatement in the light of the real importance of the terrace today as an expression of our whole manner of living.

In the past generation, or less, we have become a nation of sun and air worshippers. We wear less clothing; we demand more light and air in our homes through larger window areas. Our whole attitude is to break down or to eliminate the definite line between inside and outside the house. The terrace is a natural link in bridging this gap.

I refer, naturally, to terraces that are useful as well as ornamental; pleasant outdoor living areas where the family life is carried on and where friends are entertained. The present tendency toward informal entertaining even among persons of considerable means, increases the importance of this adjunct as a desirable and charming setting. Add the important factor of comfort in warm weather and it is very easy to see why such areas

BELOW—A turf terrace which admirably suits the rather formal architecture of the Goelet home at Georgetown, S. C., and is a bridge between house and garden. William Lawrence Bottomley, architect.

Photograph: Robert W. Tebbs.





Photograph: Robert W. Tebbs.



Photograph: Richard Averill Smith.

FLAGSTONE laid in an unusual pattern, in a garden owned and designed by Charles H. G. Thompson. A covered terrace, commanding a fine view from a house of Modern design. Edward D. Stone, architect.





OUTDOOR dining room and patio, paved in Spanish tile, are combined in a pleasing way in a green airy space in this Palm Beach estate. Designer, Howard Major.



Photograph: Samuel H. Gottscho.

UPPER LEFT—A shady terrace corner on a Long Island estate. Here flagstone paving blends naturally with the woodsy setting.
Above—An excellent illustration of the living terrace as a feature of the design of the house. Bradley Delehanty, architect.

are a carefully planned part of almost all architectural schemes today. Whether a terrace is to be as sunny as possible, whether shade is desired at least part of the day, is a problem for each owner and his architect to decide. If your plans are elaborate you may want to include several terraces near the house, with others placed about the grounds as a part of the landscaping.

The living terrace, whether a part of the original building plan or an addition at some later time, should open off both the living and dining room when possible. Easy access to the kitchen is essential, since one of the most important functions of a terrace is its use for summer dining. If the terrace is planned some time after the house is built, one or more windows may be cut into doors to open directly on the outdoor living space.

Such practical matters as drainage will be determined by the architect. Some system of lighting should be considered, if only for emergency use. For late dining, most people prefer the softness of candlelight in the form of hurricane lamps. Electracide lamps furnish a small amount of light, and at the same time neatly eliminate annoying insects.

The actual surface of any individual terrace may be anything from a soft carpet of lawn to a pavement of flagstones. Brick is also used, as well as concrete. The latter is definitely in the less expensive category, but may be quite effective when painted in a pleasant shade. I recall *(Continued on page 58)*

The Distinctively Personable Boxer

By Arthur Roland



Photograph: R. W. Tauskey

THERE is something about the Boxer that is hard to define but which wins the hearts of all who come to know the breed. Possibly it is an air of dependability which he conveys. One seems to sense that here is a companion on whom one can depend through hell and high water. There is a sense of sturdiness, of deliberation in forming judgments, an evenness of temper and absence of nervous excitability, a combination of many virtues and few faults. One thinks of him primarily as a man's dog. Yet one has only to talk with the women who have done so much for him and are so devoted to him to realize that, as John Phelps Wagner puts it, "The Boxer has a faculty of worming his way into the good graces and hearts of the entire household; he seems to offer something special to each person he meets."

"The Boxer," this outstanding authority goes on to say, "alone combines the strength of the bulldog with the agility of the terrier. . . . He fairly effervesces with cheerfulness and the joy of living and has all the tolerance of the bulldog but none of his indolence. . . . Children can maul him mercilessly and he dotes on it, yet he ranks among the greatest protective dogs, seeming to sense serious situations with unerring accuracy. . . . I have never known a Boxer to be a roamer or a tramp. They love their homes and actually have pride of possession as well as distinct sense of ownership. . . . In a Boxer, the dignified policy of polite and watchful waiting seems a part of his general make-up. . . . His willing tractability plus a quick comprehension of his master's wish comes as a revelation to seasoned dog men. They embrace him skeptically but are usually quickly won over by his amazing personality."

In the circumstances it is not so easy to see why a breed with almost everything that one could ask for in a dog has been so tardy in gaining recognition. For the Boxer is not a new breed.

The new thing about it is the fact that it is only in the last few years that a substantial number of persons have begun to appreciate what a great dog it is. Furthermore, not until recently has it been represented by specimens good enough to win the working group and go on to best in show. Nothing succeeds like success, and it is not difficult to cite instances to show that a dog stepping into the best-in-show limelight draws for his breed a following that no amount of talking and writing can bring. Look what Nornay Saddler has done to bring a reawakening of interest in the smooth foxterriers.

Of course, not even all Boxers are ornaments to the homes they occupy. But in nine hundred and ninety-nine cases out of one thousand, it is not the fault of the dog. For the benefit of all owners, whether theirs is a member of this newly popular breed or one that, like the cocker spaniel, has enjoyed wide public favor for years it should be said that your dog becomes just as much a credit to you, your home, your grounds and your community as you make him. If your dog is snappish with your guests, if he makes a nuisance of himself by clambering all over them, if he annoys your neighbors or if he is generally a Peck's bad boy of dogdom, it is because somewhere along the line of his development from puppyhood, you fell down on the job of teaching him what you wanted him to do.

Even in Germany, the Boxer was late in gaining recognition. Paintings done in the sixteenth century by various European artists show that dogs of the mastiff type had been bred down in size to gain more agility in the chase. Allowing for the crudities of execution and reproduction one always finds in early doggy prints, there is no question that the dog they depict under the name of "Bullenbeisser"—literally bull biter—differs very little from the beautifully built fawn and brindle dogs one sees on the Boxer benches at the modern show. It was not, however, until after the turn of this century, 1905 to be exact, that the various clubs which had been formed in Germany, Holland and Switzerland in the course of the preceding decade came together to form the German Boxer Club.

John Phelps Wagner, whose Mazeleine Kennels house *(Continued on page 56)*



THE breed has become so popular th there was plenty of work for t judges at the American Boxer Cl specialty show at Katonah in June this year. Photo: Percy T. Jones.



CHAMPION Rido of Dorick and Champion Dorn of Dorick are especial prides of the kennels of Mr. and Mrs. Richard C. Kettles, of Glen Head, Long Island. Photo: Percy T. Jones.



THE home-loving Boxer has something to offer, ingratiatingly, every one it meets. And it begins young, long before it shows that it has the strength of the bulldog combined with the agility of the terrier. Photo: R. W. Tauskey.



LIKEWISE famous examples of Boxers in the Kettles kennels are Champion Serenade of Mazeleine and Champion Kurass Von Der Blutenau of Dorick. Photo: Percy T. Jones.



THE front doorway of the home of Mr. and Mrs. L. C. Dunn is copied from an ancient door at the Metropolitan Museum. It is painted deep red and studded with old hobnails.

A Country House That Lives

By WILLIAM WARD

JULIUS GREGORY has done almost everything in residential architecture, from the small house to the pretentious town residence, and all points between. Nevertheless, his first and last love remains the country house, a field in which he can exercise to the full his fertile imagination and his particular talent of creating homes that are tangible expressions of the lives and interests of the families for whom they are designed.

Undoubtedly the livable quality of his houses is born of his genuine interest in his clients as persons, plus his procedure of staying with the contractors on each individual job until the keys are to be turned over to the owner.

The Dunn home, shown on these pages, is typical of this technique. They chose as their plot, a piece of property in Riverdale on which a sculptor's studio was standing. This studio, instead of being discarded, became a part of the building plan. The great studio windows remain intact, and are now a part of the boys' bedroom and two workshops—shops in which Mrs. Dunn and her sons pursue their joint hobbies of printing and bookbinding. The lower part of this building has been made into a garage.

The house, as a unit, was planned in the Colonial manner, with the use of whitewashed brick as its final note of emphasis. The roof of black Vermont slate was an authentic choice as well as an interesting note of strong color contrast. Mr. Gregory's use of brick as ornamentation and trim throughout the exterior design is architecturally beautiful as well as structurally sound, the brick cornices at the roof and window openings adding the necessary accent to the complete architectural picture.

Another interesting accent is the main entrance door, which is heavy pine, painted red and studded with old hobnails which form an early Colonial geometric design. The original of this door was discovered by Mrs. Dunn at the Metropolitan Museum of Art, and was incorporated in the plan at her request.

The living room, a large and rather formal room, has paneled walls of mellow pine. The private study of Mr. Dunn on the second floor has also been given the warmth of a pine-paneled mantel, fireplace and books, which, in colored bindings, fill the wall space.

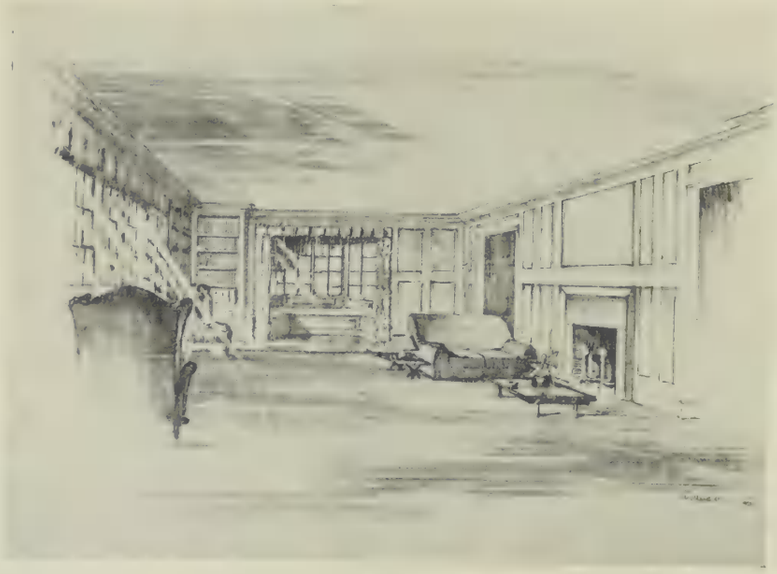
The kitchen of this home is a particularly ingratiating spot. The family lived in Norway for some time and the culinary art acquired during those years prompted Mrs. Dunn to bring home many of her cooking utensils, lovely native-wrought pots and pans. The kitchen, while decidedly modern and functional, has also been designed as a background for this native ware.

I might add, in passing, that even the family dachshund has been considered in planning this unusual kitchen. He has specially designed sleeping quarters under one of the kitchen cabinets, placed near a radiator.

A large porch, opening off the kitchen and dining room is an important area in this house. Overlooking a brook, it provides cool eating and recreation space during the summer months, a feature that was carefully considered in placing the house on the plot.

All added together, we find a charming country home, designed not for any family, but for the Dunn Family; a house not only to live in but a house built in the best Gregory tradition of modern convenience and comfort.

FRONT view of the Dunn house at Riverdale, New York. The walls are brick, painted white, and the roof black slate.



THE living room is planned in formal style, with paneled walls, many bookcases and a fireplace with a high chimney breast.

SIDE view of the house with its flat bow-windows and double-hung dormers.

GARDEN side of the house showing the edge of the black roof and drain pipes.





POOLS With Flowered Margins

By Anderson McCully

PAGES could be filled with the mere listing of suitable poolside plants. The real test is companionable grouping of the types of material that harmonize with the particular pool and its setting.

Generally speaking, small pools, to escape dwarfing, need considerable clearance space from larger plants. There are some exceptions, notably in the placing of a screening shrub between small pools to give the illusion of a larger sheet of water, or at other times a screening background, though in these cases small-leaved plants give better effects. Larger pools are usually more satisfactory when fairly sizable plants are used.

The informal rocky pool is fitly set either among rock plants, or shrubs and trees that bring a tang of the forest. Usually, too, it is the rocky pool that may have a moist margin, for unless especially constructed to let seepage through, the masonry rim of the formal pool is water-tight, with the surrounding soil of the same moisture content as any other part of the garden.

While backgrounds are only at times marginal plantings, so often they make or mar the picture, it might be well to consider them first. In the main, we desire our pool to bring us a feeling of coolness, greenery, a withdrawal from the turmoil of the highway, even though the sun may



LADY slippers are true treasures for a woodsy pool margin. The most striking effects are gained by the rose *C. acaule*, the brown and white *Cypripedium montanum* and the little yellow *C. pubescens*.





ABOVE—This large, informal pool has a varied planting of azaleas, rhododendrons and wisteria, with beautiful water lilies floating on the still surface.

LEFT—A small pool is spanned by a low rustic bridge, with planting of Savin juniper, wisteria and Japanese maple, which give an oriental effect.



THE stone and pine pergola flanking this formal pool is almost entirely hidden under climbing roses, which are highly regarded both for their decoration and reflection.

strike the water itself to shimmering jewels. Both shrubs and trees screen buildings and other objects that break this illusion. When the rock garden knoll rises beyond the pool, shrubs along the top of this not only add to its apparent height, but also gain an extra altitude in skyline. These shrubs and trees are also responsible for many mirrored reflections. Here again one finds a reason for small-leaved or open-branched plants for the small pool, as otherwise sky reflections would be lost.

Barberries, cotoneasters, some of the heaths and the lower growing junipers are especially adaptable. Scotch heather (Calluna) comes in a dozen or so varieties, and is hardier than generally believed, does well in sunny, rather poor sandy soil if reasonably moist and slightly acid. Cut off old flowers, and give the shaping-up trimming in early spring before new growth starts. *Cotoneaster horizontalis* is often used with the Savin juniper to suggest a Japanese effect, and a trailing wisteria is classic in this arrangement if the pool is large enough. The purple or the red cutleaf Japanese maples have such laciniated foliage the leaf effect is smaller, while the colorful autumn reflections are beautiful. An azalea or so is also in place with the sizable pool of Japanese suggestion.

This same material is excellent about the larger type of woodland pool, perhaps with rhododendrons in place of azaleas. Even here, however, the planting should not be continuous, some grass or path space being left for close approach. Siberian and Japanese irises may march near the margin, carrying color well into the summer, which the turning foliage and bright berries of the cotoneasters will hold through fall and into winter. The irises and wisteria must receive sun, however, and even the rhododendrons need a little to bloom well with a maximum degree of splendor.

Shaded woodsy pool margins do well to turn to the forest blooms, anemones, ladyslippers, trailing arbutus, twinflower, erythronium, softened by maidenhair ferns. Nursery-grown potted plants of trailing arbutus may now be obtained, so that it is not quite such an elusive subject as it once was. The little twinflower in time forms a dense carpet of small evergreen leaves; and Western erythroniums are glorified troutlilies in a number of *(Continued on page 51)*



AN informal, small rock-garden pool which is constructed so that the water drains off during the winter and spring rains, and the summer drought is met by the seepage through the rocks.



ABOUT a small pool cotoneaster is often used with the Savin juniper. Other showy plants are the barberries and some of the heaths. Scotch heather comes in a dozen varieties and is much hardier in this country than is generally believed.



A WOODLAND pool, backed by native growths, to which are added iris, low juniper and wisteria. This is a naturalistic effect not difficult of creation on a place of even moderate size.

Blue Blood Cows *for* Little Estates

By M. F. Bayliss



THE red polled is one of the coming breeds for home production of milk of a superior quality. And, being hornless, they may share safely the grazing land on a place of moderate size with brood mares or other horses. Photo: Strohmeyer and Carpenter.

THE question has been asked, "What kind of cow is best for the small estate owner, the man who wishes to keep anywhere from one or two to a half dozen animals?"

The answer, of course, depends in part upon the preferences of the man concerned, the extent and location of his estate, the size and nature of his family and similar considerations. There are, however, what might be called certain common denominators which hold good for practically all owners of this class, whatever the variations of their circumstances.

What one terms the "dirt farmer" is usually a man who makes his profit from cattle his sole objective. He may indulge his esthetic sense, if he has one, to the extent of breeding up a fine grade or registered herd and keeping his stock in sleek condition; but even this is more often the consequence of reflections upon the money-making aspect of good cattle management than from a love of fine herds for their own sake. On the other hand, the millionaire farmer or fancier too frequently goes to the opposite extreme and cares nothing for costs of production or upkeep, cheerfully footing the annual deficits for the fun of displaying rare cattle to admiring friends.

The small gentleman-farmer or amateur fancier fits in between these extremes; he wants to combine the sensible balances of the "dirt farmer" and the show-cattle hobby of the wealthy landowner.

Owners of this class usually prefer cows that can be bought for hundreds, instead of thousands, and can be kept at an annual expenditure per cow that does not exceed one hundred dollars; perfection of milk and milk products, rather than quantity; animals of distinction and beauty, which are ornaments on his grounds and which he can show to friends with as much pride as the best of the big fellows, and, in some cases, beefability. In these days the dual purpose and the beef-bred types of cattle are coming into their own, and they certainly have a place in the scheme of things for the small owner who wants to convert his calves into choice veals or baby-beeves for his table.

Buying a cow resembles acquiring a horse in that the knowledge of the purchaser has much to do with it. A man who really knows cows, or else has an instinct for them, can have animals of great merit without spending as much money as would be invested by someone else who knows less and has to pay for expert advice or the prestige of a famous seller in addition to paying for his animal. In all breeds there are cows that can be justly valued away up into the thousands of dollars, but also some little if any inferior that can be had for two, three or four hundred dollars by a man who knows how.

One way is to buy a strongly bred heifer calf and raise her. It does not really cost less. The expense of raising her totals as much as it would to buy her at three years old, but the investment is spread out and the occasional small sums are not noticed. Also, the fun of raising her is worth something. The small gentleman-owner is not as exclusively interested in costs as the "dirt farmer."

Another way is to buy an old cow of noteworthy record that is either in calf to a great bull or can be bred to one, and then raise her offspring. This costs slightly more than the first way and is greater fun. Besides, if the small owner has luck he may end up the envied owner of the newest record-breaker. Such a fancier is as likely to breed a famous champion animal as any millionaire is.

A third way is to pick up a top cow in some by-way. Remember that not all the good ones are in the headlined herds. I know a farmer who found that a thin young cow he had bought for ninety dollars from a cow-dealer—a genius at besting everybody in a deal—was an eighty-five pound producer on ordinary farm care, and her calves were as good as herself. She was easily worth five hundred dollars. The joke is that the farmer did not judge her any more accurately than the dealer did;



THE poet of old called these "red rubies of England." Today they are quite as appropriately, "Glorious Devons." Very likely the original source of Devonshire cream, the breed came here in Colonial days and has remained a prime cream producer. Photo: Robert F. Hildebrand.

WHETHER it is one cow or several of these soft-eyed animals, no breed fits in with landscape picturesqueness better than the short-horned Ayrshires. They delight the eye while they contribute amply to the home table. Photo: Strohmeyer and Carpenter.

he got her by a matter of plain luck.

In most localities, a cow can be kept for a year at a cost of seventy-five to eighty dollars, exclusive of labor and insurance. Since most places on which a cow would be kept have either a man for garden, lawn and general work who can take care of the cow, too, or some member of the family with time to spend on such jobs and animal husbandry as well, in the circumstances it is hardly fair to charge labor costs exclusively to the cow or cows.

Undoubtedly many who would like to have a cow have been discouraged in recent decades by the growth of the silo idea. Without reason; it is wholly impracticable to feed silage on the average small estate. There were cows, you know, before silos were invented. A cow needs for food only pasturage, hay or alfalfa and simple grains. New mixtures, complicated compounds of feeds and all that are well enough if you want to go in for them, but the cow will do better without them. Nothing has interested me more in the marvelous dairy cattle exhibit that Borden's has at the New York World's Fair than this feeding problem, which I have discussed in detail with the wizards of cattle management in charge there. They were then in process of setting a new world's record for purity of milk, producing an article that cut the requirements for certified milk in two, and they got this sensational result without any silage. Only good hays and alfalfa and a simple mixture of grains were put up for dairy cattle by the Beacon organization.

Bearing in mind that milk is largely water, the cow must naturally have an abundance, of fine quality.

An average family of four, using a couple of pounds of butter, a quart of cream, and seven quarts of milk per week, spends about one hundred and thirty dollars a year on dairy foods. This makes no allowance for their use in cooking, for extras or for entertainment. Such a family having two good cows, one freshening in the spring the other in the autumn, would actually use much more of these foods.

The word quality automatically calls to mind a Jersey or a Guernsey cow grazing and thus becoming part of an idyllic summer picture. These breeds are now, as they have been for generations, ideal cows for family and small estate use. They have the further advantages of being familiar to those who are not expert cattle fanciers of being available for purchase without special effort and readily marketable if changes in the family call for their sale. Furthermore, pure bred bulls are not hard to find if the herd is too small to have its own head.

Of breeds that are less widely known and of such attractiveness that they should be brought to the attention of those who want to combine the virtues of the Channel Island cattle with the distinction of being the possessors of unusual and striking cattle, there is notably the tiny Kerry cow. This rare and pretty creature may look like a toy, but she is not. In 1935 a York State Kerry cow six years old and forty-two inches high was giving twenty-one pounds a day of 5.1% milk at the end of a lactation period of extraordinary duration. She then had a daughter four years old, standing forty inches high and weighing only four hundred and sixty pounds, who was doing thirty pounds of 5% milk on her first milking.

These cows were the true old Kerry breed. The Dexter-Kerry is a larger branch, supposedly taking its name from the man who founded it and, likewise, supposedly, produced by crossing another small, good-milking Irish cow with a Kerry bull. In their native Ireland, the two strains are regarded as distinct breeds, having separate registration, although sharing a herd book which dates back into the nineteenth century. Animals crossed between them are considered cross-breds; but here one frequently sees the Dexter-Kerry written as a hyphenated title for a breed, apparently an erroneous procedure.

The Kerry is a miniature gem—bright black, with ivory horns and a deer-like style. Some of the earlier Kerrys were red, and an animal of that color should not be discriminated against. Red is a color of milk producers. The Kerry undoubtedly has a remote ancestral affinity with the Jersey.

Going to the other end of the size range, there is the breed whose very name includes the word glorious—the Glorious Devon. These cattle are large, they make excellent beef, they furnish the handsomest and most costly yokes of oxen in the world and they are, as a breed, the world's supreme cream producers. These immortal great red cows are the "red rubies of England" of the olden poet and very likely they were the original source of Devonshire cream. The North Devon is the finest and central breed; to it are nearly related the larger, less exquisitely finished South Devon and Sussex breeds. And far back all these breeds and the Hereford, known now in this country only as a beef type, merge into one less specialized community of wonderful red cattle which was renowned for quality production even in the Middle Ages.

Devon cows have been in the United States since the first Colonial days. And the pioneer cattle in New England are supposed to have been of the North Devon stock. New England still has herds descended from those first cattle.

The typical Devon is not a quantity milker, hence her lack of popularity with the commercial dairy farmer. The average for all mature cows tested in the United States is only a little above eight thousand pounds of milk annually. But many individuals do more than this and, except in theory, not many commercial dairy herds average much more. Dolly Dartmouth, the American record holder, has done 14,472 pounds of milk with 601.84 pounds of fat.

The very handsome Devons are hardy, do well in a range of climates, and are "easy keepers." Their color is always red, the darker and richer the better. The Devons are remarkable for intelligence. They make great pets, even the bulls; but are correspondingly resentful of ill treatment and become wild and dangerous if roughly handled. On account of their vast fame they were exported from England to the various colonies in such numbers as to deplete the source of supply. Then, on account of their behavior when rough-riding cattlemen chased them with bullwhips, they were allowed to decline in the far-off lands. This explains the shortage of stock in the present generation, which must be repaired by careful breeding. The gentleman-fancier in a modest way who can get the foundation stock in the first place has an unusual chance with Devons.

The master of a small estate of mountainous character or one with wildwoods, glens or water courses should remember, also, the breed that fits such scenes preeminently, the broad-horned Ayrshire. This cow is superlatively picturesque in such a setting. Ayrshire milk runs low in fat content—the herd records show table after table of cows under 4%; but the quality is ample and the use of a handy separator assures an abundance of cream from the quan- *(Continued on page 58)*

SOMETHING NEW UNDER THE SUN



ABOVE—One of the most popular of modern sports is the inspiration for one of the world's oldest instruments in the "Caddy" sundial at Pinehurst, North Carolina. Copyrighted design by Lucy Richards. The Gorham Company.



ABOVE—A trifling compensation for early rising is suggested in this sundial, "the early bird and the worm," designed and copyrighted by E. Angela. Executed in bronze by the Gorham Company.

MOST of us today are apt to think of sundials as mere decorative appointments for the garden. We forget the many centuries when a sundial was the only way of telling time. Examples have been found that are dated 1500 B. C., but the original sundial, without doubt, goes back to primitive man.

The first dial was probably a perpendicular stick placed firmly in the ground, with stones set at intervals to mark the spots where the shadow fell at various times during the day. This simple principle is the basis of our most intricate instruments.

If you really are serious about your sundial, consult an expert when it is placed. The mathematics involved may seem a little complicated, but if you have a well-made instrument, and it is properly set, you will be amazed at the degree of accuracy possible in dial time; actually equal to that of the average watch.

Most dials today are of bronze or copper, set in a horizontal position on a pedestal or mounted on the side of a wall. Since dialing is an old practice, most designs are copies from old models. Roman numerals are the rule, and favorite designs are star-shaped points of the compass and representations of the sun's face. Mottoes are often included for good measure and retain their original charm: "Grow old along with me; the best is yet to come," "Let others tell of storms and showers, I'll only mark your sunny hours," or simply, "Tempus Fugit."



YOU can calculate time to the minute on this clock-faced sundial with an interesting border.

THE ornamental wall dial, below, is Gothic in design. All three of these dials are from Wm. H. Jackson & Company.





SIMPLY designed dial for the astrologer's garden with the various signs of the Zodiac.

SAN ANTONIO STAYS HORSE-MINDED

By Madge Elwood



WHEN there is a drag hunt at Sam Houston, the largest Army fort in the United States, the turnout is highly representative of the enthusiasm for the horse and its various activities that San Antonio has maintained ever since the cowhands were making tradition. Photo: C. Exmark. The boys from the Peacock Military Academy below have a fourth R in their school.



HORSES really belong to San Antonio, that picturesque Texas city where, amid verdure of live oak, pecan and palm, the old and the new, the native and the foreign, meet and blend in a harmonious whole, where an ancient Spanish mission, on the most animated street of the business section, is a shrine of liberty; where a Mexican woman, with a mantilla about her head, enters a modern skyscraper; where a broadshouldered cowboy, with his high-heeled boots, chaps and broad-brimmed Stetson, rolls his own in the most fashionable of the hotels; where a laden burro waits for the light to change.

And where many of the homes on winding streets of the residential section that follow the Spanish trails of the seventeenth century have stables and paddocks in their own back yards. On the grounds of one of the finest of these houses there is even a course of well laid-out jumps. In some instances it is the horse that has the garage, the while the car is parked along the curb. For Dobbin is the family pet.

Riders want to cross one of the city's through streets—traffic is halted. And out in the suburbs horses graze contentedly close by the homes of their owners—just naturally, as in the Mexican section burros neighbor with father, mother and the children and lend to their surroundings a touch of below-the-border color.

Nor are the large dude ranches in the nearby hills merely tourist places. At them horses are broken and trained by *vaqueros* who know their job, and are rather more exciting to watch in action than the figures in a movie "Western." For polo ponies, especially, San Antonio and the surrounding country are noted.

A remarkably large number of San Antonians own ranches within easy driving distance of the city and there, after the day's work is done, they find particular pleasure in riding through fields of blue bonnets and along trails left by the old cowhands. At these ranches week-end parties, with barbecues and moonlight rides figuring in the traditional hospitality of the open range, are quite the thing. Not infrequently, when the moon is bright, a deer will rush close to the riders, pause and look before running away. These animals are fairly numerous in the woods.

Indeed, much of the social life of this mission city and the surrounding Rio Grande country is based upon the horse and its activities. Naturally enough, since equestrian interest begins in school.



A-HUNTING these will go, if only to follow the hounds in a wagon over ground that knew the historic covered kind of pioneer days.





IN the first three months of the year especially, polo on the field in beautiful Breckenridge Park takes on marked activity, with that family foursome, Los Rancheros, much in evidence. Photo: C. Exmark.

The exclusive girls' schools actually stress horsemanship, with some of the public ones following suit. Mounts, of course, are not provided for in the State educational system; but the schools sponsor occasional horse shows and there is much rivalry among students striving for blue ribbons. Almost every other boy or girl in the teens one meets at certain hours of the day is going out for a canter or returning from one. For the adults there are shows in the ring of beautiful Breckenridge Park at various times in the winter.

Although horses have been superseded by motors in the mechanized, streamlined Second Division at Sam Houston, the largest Army fort in the United States, this is far from meaning no more horses for the officers and their families. There is a large riding club at the garrison—with civilians as well as Army folk among the members. These two groups have always been closely associated, so much so that San Antonio is dubbed the mother-in-law of the Army. The reason is not far to seek.

Twice a week during the summer the Fort Sam Houston Riding Club meets for a moonlight ride while in the winter months there are paper chases and controlled rides. Once a year the Field Artillery School Hunt Club gives the routine a touch of variety by sending down from Fort Sill, Oklahoma, hounds and staffs for the annual drag hunt across plains where Pershing and Funston once rode on military duty. Randolph Field, the largest air corps training school in this country for Army pilots, also has a riding club, showing that aviators can be horse-minded as well as air-minded. At this new field, seventeen miles from San Antonio, the children of the officers on duty have their own equestrian organization.

Polo is especially to the fore in January, February and March, when expert players compete in lively games. Cecil Smith, of international fame, is always a prominent figure in the Breckenridge Park Field and in like evidence too is that family foursome, Los Rancheros.

As for hunting, the group of young San Antonians known as the Texas Cavaliers, from among whom King Antonio is chosen to reign during the gay Fiesta de San Jacinto every April were so encouraged by a drag hunt over Woodlawn Hills, to westward of town, that they decided to make it an annual affair. And to prove that they have really gone back to their boots and saddles the King was accompanied this year by a mounted escort when he arrived for the gala week of weeks.

Last spring the enthusiasm had risen to such a point that the exclusive Bexar County Hunt Club, the first in Texas, came into being—with its quarters a small stone building, terraced in back so that members may watch the riders go over the jumps in the field. Hounds for the Bexar are to come from the North in the early autumn and a hunt ball

(Continued on page 58)



A CLOSEUP of the new translucent Bakelite blinds which agreeably diffuse light in a soft glow. The slats are "S"-shaped, thus affording compact nesting. Rex Company, Inc.



IVORY-TONED Venetian blinds harmonize amazingly well with the furniture of this Colonial bedroom. The scalloped valance is of maple and the draperies are chintz. Rex Company, Inc.



WHITE Venetian blinds with contrasting dark tapes blend unobtrusively into the decorative scheme of this cheerful rest corner of a large department store. The diffused light adds immeasurably. The Western Venetian Blind Corporation.

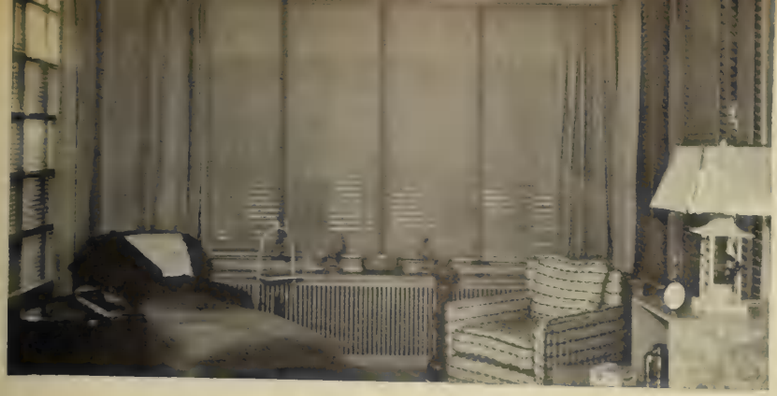
Venetian Blinds for Decoration

"WHAT shall we do with our windows?" That doesn't sound like a very nerve-racking question, one to shake the destiny of nations; nevertheless, the matter of building and decorating windows makes life pretty bleak in the springtime for architect, homemaker and decorator. The average woman, if there is such a thing as an average woman, would quickly and quietly buy some thin-textured material for glass curtains and soft hanging draperies that matched her color scheme, but according to the decorators this is evading, not meeting the problem. First of all, nowadays, it seems your windows must fulfil your ideals of a light-giving medium, without in any way wrecking the general style of exterior architecture. Then in addition to the window finish and decoration there must be met the problems of sanitation, ventilation and air conditioning.

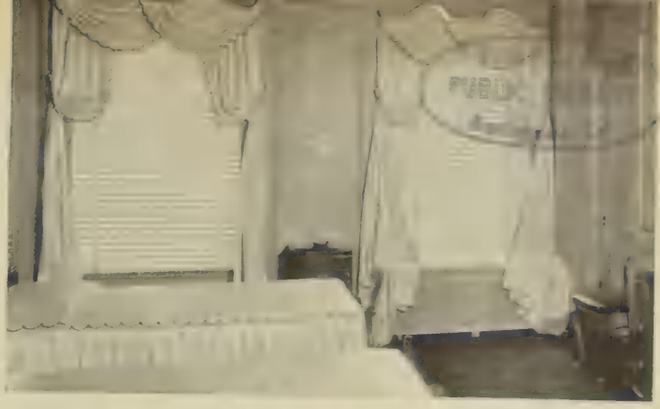
There are various ways of attacking these difficulties reminding us of the old rhyme: "There are many ways for tribal lays and all of them are right." But one way recently, which has claimed our attention, is the use of Venetian blinds, in which case you pass on to the manu-



VENETIAN blinds shade the French doors and windows of sunroom, thus obviating the need of awnings. The vividly-flowered chintz draperies and glareless sunlight make this one of the most lived-in rooms of a representative Detroit home. Courtesy: Turner Brooks Co.



SUBDUED light adds to the charm and quiet simplicity of this modern room. The straight draperies are of a rough-textured weave in a chevron design, and bright notes of color are supplied by the several gay ceramics. Warren Venetian Blind Co.



VENETIAN blinds are a special convenience for bedrooms because they permit a free circulation of fresh air, but eliminate drafts. The soft ivory tone blends harmoniously with the pastel draperies, rugs, walls and coverlets. Mitchell Moulding Co.

facturers and salesmen your various difficulties and they are hung up for you. You state your problems to these professional window-outfitters and they do the rest. Of course, you expect to pay something for shifting your responsibility, but an ever-increasing number of homemakers seem to think it is well worth while.

The modern Venetian blind need not of necessity do away with the more established and feminine use of glass curtains and rich draperies. The Venetian blind does not preclude these final decorations, neither does it demand it. It is very largely a matter of your own personal taste.

The Venetian blind, though just now a far-reaching fad, is no new item in making the home comfortable. History is a little vague, but it is generally conceded that in the days of the ancient Egyptians, crude curtains of reed were devised, and medieval India records the use of like curtains as a means of cooling human shelter against the hot winds. They were probably introduced into Venice by Marco Polo on his return from Eastern travel, and before the French Revolution they appeared in Italy and Spain and were heard of in England. They were known in America at the end of the eighteenth century, for an item in Jefferson's diary in 1791 mentions that he paid "a surcharge for Venetian blinds: $2.66."

Although we are still dependent somewhat for inspiration upon those early pioneer designers, the fashion of the immediate present in blinds is shaped by modern cultural standards and patterns of living. The great value of the Venetian blind today somewhat centers in its power to control light as it enters our windows, modifying the glare in summer and accenting the light in winter. It not only controls light and air, but maintains a certain privacy without sacrificing either.

The first forms of Venetian blinds were extremely crude, and not until ladder tapes were invented did the real improvements begin. The early twentieth century found their use in this country confined to public buildings and to the homes of those who could afford luxuries. At that time these blinds were very ex- *(Continued on page 56)*



ABOVE—The new Alumilite blinds have a soft, delicate finish that blends in with any period of decoration. In this dining room in an Evanston, Illinois, home they are happily combined with draperies. Chicago Venetian Blind Company.

VENETIAN blinds are an interesting feature of this pine-paneled living room. The decorative motif of the valance is carried out over the bookcases, and the draperies have a design of rich foliage. Courtesy: Kaufmann-Fabry.

A GAMING room in rustic mood again proves that Venetian blinds are adaptable to any type of decoration and for any room. Though no draperies are used, there is not effect of bareness here. Kenway Venetian Blind Company.







Photograph: Harold Haliday Costain

THE gable end of this modern home of Mr. and Mrs. George A. Halman, shows the roof covered with picturesque old Cuban tiles in black, brown and red. Architects: Schoeppl and Southwell.

BELOW—A Tudor house designed by William Lawrence Bottomley for E. C. Bartlett at Amagansett. The roof is of dark slate, laid up unevenly. Slate is also used to roof the dormer windows and as decoration for the lower section of the ornate brick chimneys.

When You Build Your Home

By George Nelson

The sixth in a series of articles. "The Site" appeared in February; "Learning to Read Blueprints" in March; "Windows and Doors" in April; "Walls" in May; "Floors" in June.—Editorial Note.

IT is conceivable that a very sensible owner might reserve almost all of his house budget for the most used parts of his dwelling, covering the exterior with the cheapest skin that could be obtained; as it happens, however, one rarely if ever runs across the man who is unwilling to give the outside a treatment at least as good as the inside. Pride of ownership and considerations of resale are probably the main reasons. It is such factors which assume an important role in the selection of a roof, for in this structural element a variety of textures

Photograph: Samuel H. Gottscho



...ROOFS

and colors can be obtained which, at comparatively little expense, will serve to establish the character of the exterior as distinctly as do the doors and windows. The kinds of roofs and roofing materials obtainable today would make a long list; they vary in cost, naturally, but all are equally effective in keeping out the weather. Any choice consequently depends on taste and the budget.

There is not space in this discussion for consideration of the economics of roofing. It will be understood that wood shingles on lath are less expensive than metal or slate, and it is also widely known that differences in initial cost may be smaller than they appear because some roofs require quicker replacement than others. In general, it would seem practical to get as permanent a type of roof as possible, and even more important to have the architect check the workmanship with extreme care. A leak in an awkward spot can be disastrously expensive as well as inconvenient.

Commonest of all United States roofs is the wood shingle. It is a material that is characteristic of a country rich in timber. It is light, inexpensive, easily replaced, and in perfect harmony with the average dwelling. Its disadvantages are the fire hazard and a comparative lack of permanence. The latter is not as serious as it may seem; the effective life of shingles has been increased by various impregnation processes and the selection of high-grade materials provides additional protection.

The great popularity of the wood shingle roof and the charm it invariably confers upon the most modest of dwellings have led to its imitation in other materials. Thus it is possible to obtain asbestos shingles which would deceive anyone but an expert except on close examination. Recently a line of asphalt shingles was introduced with similar qualities. The advantages of such composition materials are obvious; as inorganic substances they are slow to decay, cheap to maintain and resistant to fire. This last is particularly true in the case of asbestos, which is an ideal safeguard against fire. A criticism frequently leveled against such imitations of wood is that they are imitations and consequently unworthy of use in any house with pretension to artistic integrity. It seems hardly worth developing this argument, however, because these materials are used chiefly on Colonial and other so-called Traditional types whose outstanding characteristic is that they are in themselves imitations rather than modern designs for contemporary living.

A material of the greatest antiquity is tile, associated in this country with houses based on Spanish precedents. A good tile roof has magnificent color and texture and is permanent and fireproof in addition. The excesses committed in the name of "Spanish," however, have tended to throw the style, and with it the characteristic tile roof, into disfavor. The material is a good one, nevertheless, and it is to be expected that the present trend of Modern designers towards greater textural



A HOME in Greensboro, North Carolina, with steeply pitched roof of asbestos shingles. Beside being fireproof, these many-shaded shingles are a pleasant offsetting contrast to the rather severe architectural design of this house in the South. Courtesy the Ruberoid Co.



A REPLICA of Anne Hathaway's cottage at Stratford-on-Avon. The noticeable feature here is the modern variation of an old English thatch roof, which is regarded as economical because it does away with gutters and leaders. Courtesy Old English Thatch Manufacturers.



THIS Early American cottage with walls of wide shingles is roofed with asphalt shingles. The advantage of this composition material is obvious; being an inorganic substance it is slow to decay, cheap to maintain and restraint to fire. Courtesy of Johns-Manville Corporation.



A CALIFORNIA house of Modern design with characteristically low-pitched roof of copper. The broad roof will shortly take on the interesting green patina of old bronze. Courtesy The American Brass Company.



THIS residence in Beachwood, Ohio, is a wooden structure showing the use of well laid up narrow clapboard. The metal roof is standing seam construction, good for long service. Anaconda Economy Copper Roofing.



A SPACIOUS Tudor "cottage" roofed entirely with old English thatch. This modern adaptation of an English roof is flexible and can be bent to shape. The suppleness of the thatch lends itself to original treatment of eaves, gables, hips and ridges. Courtesy Old English Thatch Manufacturers.

richness will again bring tile in its various forms into wide use where the climate permits.

Another type of roofing is slate. Traditionally its use was developed in proximity to the quarries. Today no such limitations exist, and the material is used in almost any house type where shingles or flat tiles would also be appropriate.

Among the sheet materials are the well-known roll roofings, metals such as copper, tin, galvanized iron, and plywood. Copper roofing has a number of assets to account for its increased use. It is water-tight, rustless and non-inflammable. It is light in weight and its appearance improves with use, as it develops a bronze tone. It is clear that large sheets are easier to apply than small units, and that definite cost savings are possible here. Likely developments are the use of plastics, such as Bakelite, in combination with a variety of structural and insulating materials. For the moment, however, the would-be builder is restricted to materials that for the most part have been on the market for many years.

Old English Thatch, which is often used for the English type of cottage, is a chemically treated roofing, easily laid from rolls or strips, and has all the charm of hand-laid thatching, permitting unusually attractive decorative effects. Moreover, it is flameproof and sparkproof, is obnoxious to insects, and affords exceptional insulation and protection.

There is a type of roof which presents few problems of appearance for the simple reason that it cannot be seen. The flat roof, currently identified with Modern design, is not essentially modern of course, having been used for centuries in the Mediterranean countries and elsewhere. Its applicability today is pretty much what it has always been: where the roof is to be used as a deck it must be flat. Otherwise it might just as well be pitched as not. The influence of the Modern trend, however, has been considerable, and the tendency in all styles is toward greater simplicity of line and ease of construction. Dormers are being considered as superfluous attempts to be picturesque. Elaborate intersections of roofs of varying shapes and sizes are too expensive for the average residence. The roof, in other words, is going streamlined. There is a danger that simplicity may turn into bareness, but on the whole the trend is towards a more sound and reasonable building.



LEFT—In this curious Mongolian horse of the sixth century, cut from yellow-green marble, there has been achieved constant movement; curves spring out in ceaseless rhythm. In avoiding realism the sculptor has divided the mane into a series of locks which carry the eye on its unending progress over the surface of the soft-toned stone.



A REALISTIC figure of a sow is shown in this tiny piece of ancient bronze Chinese sculpture. It comes down to us from the Han dynasty.

Animals from the Chinese

By R. P. BEDFORD

IT is a paradox that the great religious systems of the world, while creating a demand for works of art have at the same time, through the very dogma by which they existed, had a sterilizing effect on the artistic development of their craftsmen. This is especially true of sculpture. Egyptian gods, for example, made to a pattern approved by the priests, varied but little in form through countless generations. It is only in the early days when the types were being evolved that the figures have any great esthetic importance. Hence the extreme value of primitive sculpture both as evidence of the workings of the human mind when unhampered by restrictions imposed from without and as a source of inspiration for modern artists. In Chinese art it is only necessary to compare the vital productions of the early dynasties with the figures of succeeding ages to see how rapidly the alien Buddhist religion ceased to make any great demands on sculptors.

In its treatment of animal forms Chinese genius reaches its greatest heights. Here the feeling for rhythm —for a ceaseless flow of line within the mass—and the tendency towards abstraction which are so essential to great sculpture are allowed full play. Two animals which were added to the collections in the Victoria and Albert Museum some time ago show the lines on which animal sculpture in China developed in two particulars—the decorative and the monumental.



THE reverse side of the Mongolian horse, which is lying on the ground alert for a possible enemy. His legs, tucked under him, are treated interestingly, almost as a relief to form a flat surface for support.



THIS white marble ram, found in an avenue to a tomb in the province of Chih-li, is free from all naturalism. Only the curves of the horns, ears, eyes and mouth show the form of rhythmic continuity which is so characteristic of the ancient Chinese art at its best

6

Most Favored Aquatic Plants

Selected by Leading Nurserymen

By L. N. Christiansen

THERE seems to be something primordial about the human being's love for water gardens, a kind of race memory that goes back to the beginning of human life. Because of this general and widespread interest in aquatic plants we have asked the outstanding growers of such plants in various parts of the United States to list those they consider the most satisfactory for the average water garden.

The plants chosen by the nurserymen showed great range of selection. However, the six plants most frequently mentioned by the growers were, in the order of their selection, water lilies in variety, both hardy and tropical, pickerel weed, water canna, water poppy, iris and primrose willow.

Water lilies fall into two classes, hardy and tropical. Slocum Water Gardens say of these "Tropical water lilies should be treated as annuals while hardy water lilies usually keep through the winter if packed in sand and stored at 70° F. They should be divided every two years with the exception of Sunrise." Johnson Water Gardens give first place among the tropical lilies to Blue Triumph "which is a large tropical blue lily and may be planted considerably earlier than other varieties. It does not have the bad fault of going dormant as many of the other tropicals do and blooms extremely freely. The flowers may reach thirteen inches in diameter under good culture. Large two-year-old plants of this fine lily will bloom from the first of June until hit by the late frost in fall."

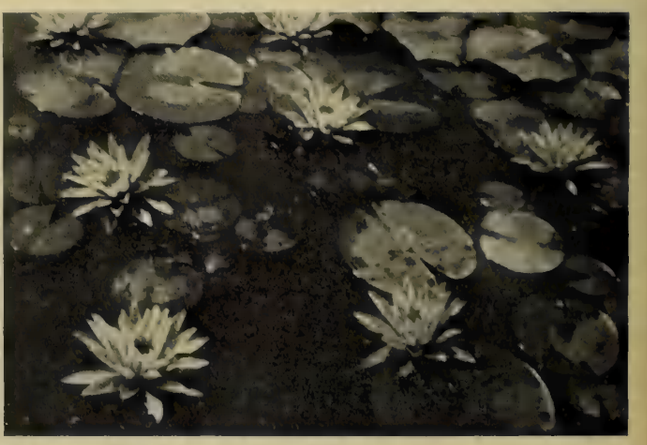
Blue Beauty, which is mentioned enthusiastically by several of the growers "is sometimes called Pennsylvania and is another fine lily with large blossoms which may reach ten to eleven inches in diameter and is a beautiful deep blue in color. Two-year-old plants of this fine lily are in bloom from June until September and make an exquisite ornament for any pool."

Panama Pacific is a lovely and interesting tropical of which Johnson Water Gardens say "it is the deepest of the royal purple lilies, the flowers being about eight or nine inches in diameter, and a very rich royal purple. They open early in the morning and remain open later in the afternoon than any of the other lilies. It is a good, sturdy bloomer and a vigorous plant, suitable either for the small pool or the large one. It is one of the leaf propagating viviparous lilies, the leaves of which in summer produce young plants at the junction of the blade with the petiole. These young plants will also flower and make miniature specimens. They are quite easy of culture." White varieties of the tropical lilies mentioned were Mrs. Alice Tricer and Mrs. George H. Pring; pinks included General Pershing and Cleveland, and a new yellow is St. Louis.

Among the hardy water lilies Gloriosa appears to be a favorite. Grassyfork Fisheries and Johnson Water Gardens both heartily recommend it. Johnson says "Gloriosa is perhaps the most freely flowering of all lilies and is bright red in color, the blossoms often reach six inches in diameter. It is a very hardy lily, surviving anywhere in the United States, and the blossoms are produced in almost incredible profusion. It is one of the lilies that will adapt itself to almost any size pool, from a wash tub to a lake."

A NATURALISTIC water lily pool in a wildwood setting is the natural habitat for most aquatic plants such as the umbrella plant, pickerel weed, water canna and primrose willow. Below right—Rose Arey, a fragrant deep pink and one of the most beautiful hardy water lilies. If well fertilized, it will reach nine inches and is quite free flowering. Photo: Slocum Water Gardens. Bottom right—Water lilies enhance the beauty of any pool planting. Here the kinds are Missouri and Lindbergh. Photo: Grassyfork Fisheries, Inc.







Sunrise is another favorite hardy lily "with somewhat the appearance of a tropical lily, as the flowers rise above the surface of the water. It is a beautiful sulphur yellow in color and blooms persistently all summer long. The leaves are large, deep green and minutely freckled. . . . It is a very graceful plant," says Johnson Water Gardens.

The night-blooming lilies, which open about seven o'clock in the evening and remain open until about noon of the next day should not be overlooked. Of these, Emily Hutchings, with fine copper leaves and bright pink blossoms, Missouri, the finest white, and Mrs. H. C. Haarstick, the best red, are recommended.

Water cannas, which are hardy and make an excellent background, edge or centerpiece, were another aquatic chosen by the growers as a good plant.

The pickerel weed is useful and quite hardy. A recent addition to this group is the South American species, which bears flowers of azure blue and grows as tall as four or five feet.

The water poppy is particularly suited to the shallow water of the pool. The blooms are yellow and poppy-like in shape and the plants blossom throughout the summer.

For marginal planting and very shallow water the water-loving irises have been chosen by the growers. The lovely yellow and purple blossoms, rising above the graceful sword-like foliage, make them an aquatic that should not be overlooked.

The primrose willow is an aquatic with an excellent reputation.

THE FAVORITES

WATER LILY	7
PICKEREL WEED	4
WATER CANNA	3
WATER POPPY	3
IRIS	3
PRIMROSE WILLOW	3



THE tropical water lily, Blue Beauty, is one of the best and most free flowering. Sometimes called Pennsylvania, it has very large blooms of a fine deep color. Photo: Slocum Water Gardens.



A LILY POOL adds beauty and interest to any garden. The blossoms above are: lower left, Blue Beauty; middle left, Chicago; upper left, Lindbergh; lower right, Missouri; middle right, Pershing; upper right, Mrs. Pring. Missouri is a fine variety. Photo: Grassyfork Fisheries, Inc.

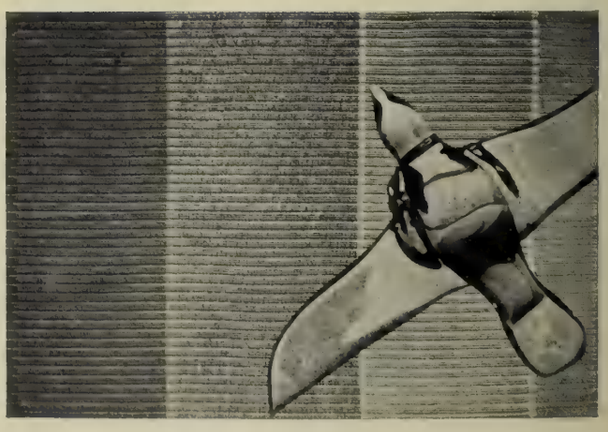
HOW THE NURSERYMEN VOTED

Gardens of the Blue Ridge Ashford, No. Carolina	Grassyfork Fisheries, Inc. Martinsville, Indiana	Johnson Water Gardens Hynes, California	Maloney Bros. Dansville, New York	Slocum Water Gardens Marathon, N. Y.	Stumpp & Walter Co. New York, N. Y.	William Tricker Inc. Independence, Ohio	Wayside Gardens Mentor, Ohio
CALTHA PALUSTRIS Marsh Marigold	PANAMA PACIFIC Tropical Water Lily	BLUE TRIUMPH Tropical Water Lily	MRS. EDW. WHITAKER Water Lily	WATER LILIES	COMANCHE Water Lily	SUNRISE Hardy Water Lily	WATER LILIES
DARLINGTONIA CALIFORNICA California Pitcherplant	COLONEL LINDBERGH Tropical Water Lily	WATER HAWTHORNE	WATER CANNA (Thalia Dealbata)	WATER CANNA	WATER FERN (Ceratopteris)	WATER CANNA	PAPYRUS
DIONAEA MUSCIPULA Venus Flytrap	BLUE BEAUTY Tropical Water Lily	PICKEREL WEED (Pontederia Cordata)	PICKEREL WEED	PICKEREL WEED	WATER LETTUCE (Pistia stratiotes)	PICKEREL WEED	MARSH MARIGOLD
IRIS VERSICOLOR Blueflag	MISSOURI Tropical Water Lily	WATER POPPY (Hydrocleis Nymphoides)	Variegated Sweet Flag	IRIS	WATER POPPY	WATER POPPY	PRIMULA
MERTENSIA VIRGINICA Virginia Bluebells	GLORIOSA Tropical Water Lily	BUTTERCUP BUSH (Jussiaea peruviana)	CAT TAIL (Typha Latifolia)	GIANT ARROWHEAD	WATER HYACINTH	WATER HYACINTH	IRIS Bog varieties
MONARDA DIDYMA Oswego Bee Balm	SUNRISE Tropical Water Lily	PRIMROSE WILLOW	PRIMROSE WILLOW (Jussiaea Longfolia)	WATER HYACINTH	PARROT FEATHER	WATER SNOWFLAKE	PRIMROSE WILLOW

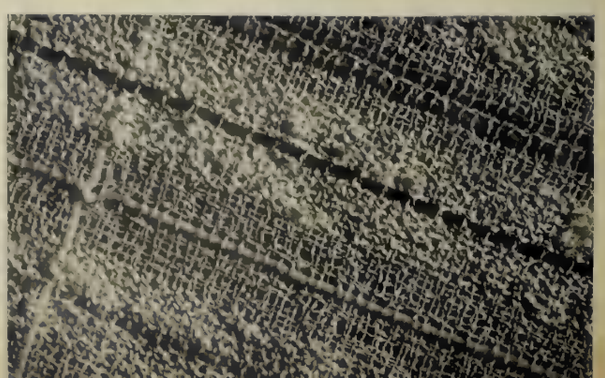


LEFT—A new hand-loomed drapery of raw silk and cotton in natural tones. The background is horizontally striped eggshell cotton chenille.—Right—An upholstery fabric combining cotton and silk, twisted with wool and spun rayon, all in natural color. Haeckel Weaves, Inc.

FABRICS WOVEN WITH IMAGINATION



IT TAKES a skilled weaver a day to loom a yard and a half of this drapery fabric which combines raw silk and cotton. Gradations of blue, from sky to a deep madonna tone, are broken with thin lines of gold. Haeckel Weaves.



RIGHT—A rayon fabric in a novel rough weave, designed and woven by Marianne Strengell, in shades of white, yellow and black; an exciting accent for furniture of functional modern design. From the exhibition of Contemporary American Industrial Art at the Metropolitan Museum.

A NEW glass fabric designed by Eugene Schoen, the architect. The pattern is in tones of periwinkle blue against a cream background, and the material gives the effect of extremely heavy, lustrous silk. Onondaga Silk Company.

THE new fabrics are especially created to add accents of richness and color to the sometimes severe effect of modern furniture combined with the stark simplicity of plain walls. The strong popularity of the light gray and blond woods, and the new plastics, gaining in decorative value every day, call either for vivid accents of color or subtle contrasts in texture.

The strongest trend this season is for the rough, nubbly materials, often threaded with brilliant metal, and for the spongy, loosely woven and ribbed fabrics in vigorous tones.

Stripes and rhythmical patterns in cretonnes, cottons and heavy canvas are still as popular as ever for summer furniture. Tête de nègre, gray, shrimp pink, wine, olive tones and blues are the leading colors. However, any color is suitable so long at it is definite, vivid, harmonious, and the material itself impervious to sun and tub.

In looking forward to fall decorating one should keep an eye on the new mohair-like fabric of spun rayon which is capable of absorbing rich and vivid dyes. Also, there are opaque lacquer prints woven of a Du Pont rayon and cotton fabric, and antique satins subtly striped with rayon; both give really unusual and delightful effects.



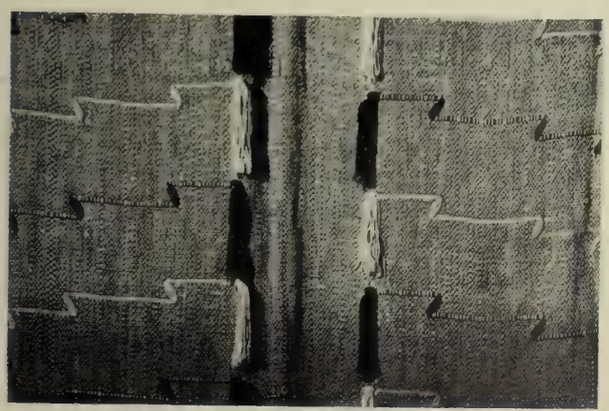
BELOW AND AT TOP—A drapery material in rayon and metal, with gray background, the zigzag design and tassels in black and yellow. A novel fabric, distinctly modern in feeling, designed by Lili Berndt for the house of Berndt & Schacht, Handweavers.

RIGHT — The Mexican national dance, the Jarabe, is the inspiration for this cretonne print designed by Stanley Coventry. The vivid colors and the sense of gay movement in this pattern make it appropriate for summer homes. Johnson & Faulkner.



BOTTOM OF PAGE—A canvas material for outdoor furniture, sturdy, sunfast and tubfast. It is obtainable in many gay color combinations and also in a narrower stripe suitable for summer decoration. Johnson & Faulkner.

RIGHT, BELOW — A new water-resistant silk damask woven in shades of rose and putty gray. It was designed by Eugene Schoën and woven by Scalamandré. From the exhibition of American Industrial Art, the Metropolitan Museum.









TEA time is announced with the gentle tinkle of these graceful bells above. Summery to a degree, but equally suitable for breakfast tray use the year around. From Hammacher Schlemmer.



HANDMADE book ends of maple or walnut for the country house or any Early American room. From The Josselyns.



SMALL tables for outdoor use are a must. These are sturdy, have gay tile tops, and you may stick the legs into the lawn. From The Mayhew Shop.



FOR your short-stemmed garden flowers, this white wire holder. Tiny glass containers make all sorts of arrangements possible; the handle makes it easy to move. From The Mayhew Shop.

SUMMER TONIC

FOR hot and lazy weather, we prescribe a tonic—a tonic of new gadgets for the house. Not gadgets all, for some are too dignified to be so named. Better to say, new additions to the household that will make life pleasanter and more decorative. If you won't pamper yourself, at least give your guests a treat. Any new and original gadget is a sure conversation-starter.

You may live in the most comfortable house in the world, but the time comes when familiar surroundings seem dull. It isn't necessary to upset the whole scheme of your home or even spend a lot of money to add that bit of zest—the lift that every woman gets when she buys a new hat.

Whether your tastes run to gay glasses for tall cold drinks, or practical sprinklers to freshen the lawn, you will find several things on these pages that you simply can't do without.

So treat your home and yourself to these summer accessories; they'll do wonders for warm weather morale.

THIS hurricane lamp for outdoor dining comes complete with arrow snuffer. Pleasantly designed and modest in price, notwithstanding its seemingly elaborate character. From the Chase Brass & Copper Co.





A NEW idea for displaying your choicer blooms, vases of Lucite and glass in the form of musical notes. An airy decoration for your summer living room that is bound to be sure fire as a convenient conversation starter. From Du Pont.



AN old English coach lamp inspired the design of this unusual hurricane lamp of black enamel with polished brass trim. A spring in the base automatically raises the candle as it burns. Hammacher Schlemmer.

BELOW—A handsome Swedish supper or relish tray of pickled oak. Four glass relish dishes are included and two large bowls with wooden covers and spoons. The tall jar is for olives, carefully covered so the contents can't dry out. Hammacher Schlemmer.



THE trio of tulips below is a practical sprinkler for your lawn. When not in use, the base may be made to serve as a bird bath. Lewis & Conger.





LEFT—Highball glasses with decorations copied from authentic Audubon prints. At Pitt Petri.



A HASSOCK that does double duty. An informal extra seat, and a storage place for magazines and such. Saves many trips from lawn to house. Lewis & Conger.

A PATTERNED white organdy cloth is the background for the white and gold mottled dinner service, gleaming silver of delicate design and sparkling glassware. The compôte glasses have the new square bases and those for wine tall, substantial stems.



THE fruits of the field inspired the theme for china and linen designs below, and form the centerpiece of this colorful table setting. The cloth is appliquéd organdy, with silver in the old English gadroon pattern. The claret and champagne glasses have the new two-dimensional stems.



THE Embassy pattern in glasses for (left to right) water, parfaits, sherry, cordial, champagne, cocktails, burgundy and claret; the sherry decanter has matching glasses, the ashtray is agreeably streamlined and the Knickerbocker pattern is shown in glasses for sherbet, cordial, cocktails and water.



Modern American glassware by The Libbey Glass Company.
Silver by The Gorham Co.
Linen and china from Pitt Petri.

HOSTESS TABLES

These graceful modern forms offer fresh evidence of the world importance that the art of glassmaking in the United States is assuming. The clean sweeping lines of each piece stress the beauty of the glass itself without benefit of etching or engraving.





A blend of straight whiskies—90 proof. The straight whiskies in Four Roses are 4 years or more old. Frankfort Distilleries, Inc., Louisville & Baltimore

Facts about Fabrics
IV

Scalamandré Fabrics of Today are the Heirlooms of Tomorrow

SCALAMANDRÉ fabrics have been repeatedly chosen by fine arts museums all over America for exhibition as examples of the weaving art in its finest form.

In addition, wherever correctness and authenticity in period decoration has been of prime importance, such as in the restoration of Colonial Williamsburg, Va., Scalamandré fabrics have been most frequently designated.

These facts are particularly gratifying since Scalamandre fabrics are produced, not for display purposes or as beautiful but impractical "show" pieces, but primarily for *use* in the home, as draperies, upholstery or trimmings. It is their purity and excellence in design, the high quality of the materials used and the superb craftsmanship of our weavers which is responsible for their selection as today's outstanding decorative fabrics.

To those discriminating persons who have insisted upon the use of Scalamandré fabrics in the decoration of their homes, it is a source of pride to realize that the covering of a chair, or the draperies at a window, are not only of unrivalled beauty and quality, but are produced by a weaver who has been honored by fine arts authorities nationally for individuality and artistic excellence.

And just as you value the old tapestry panel or the fine bit of mellowed old brocade which has been a treasured possession of your family for generations past, so will future generations take pride in your Scalamandre fabric of today . . . the heirlooms of tomorrow.

[THROUGH YOUR DECORATOR ONLY]

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THE paper, by Du Four, in the drawing room is the rare "Monuments of Paris" design and the grate is an Adam piece.

THE DOGGETT HOUSE

(Continued from page 12)

cabinets of Crown Derby, Spode and Worcester decorate these walls and a hanging Sheraton cabinet full of old Meissen and Rotenburg china is a triumph of the craftsman's skill. Concave in form, it hangs flat against the turquoise wall over a Sheraton sideboard—with its veneered mahogany almost bow-shaped in its graceful curve. On a low chest is that Staffordshire figure of Benjamin Franklin with the name General George Washington inscribed below. This mistake has added considerably to the value of this particular figure as there are not many in existence. French flower prints are appropriately hung and those who care for detail are impressed by the beautiful brass locks on the doors. They likewise appreciate the small finely wrought brass chandelier over the Sheraton dining table, which evidently came from a Lady chapel as the Madonna is the central figure.

Now it is the box garden that makes a picture from every broad-silled window and which during garden week seemed to relive the days of long ago; the ladies of Fredericksburg, in costumes of the period, walked up and down the paths and made patches of color vying with the early tulips and daffodils in their loveliness.

Mrs. Boggs, who is one of our real authorities on antiques, has done fine conservation work with the Doggett place, but her guidance has helped materially in the care bestowed on such national shrines as Betty Washington's house, Colonel Fielding Lewis' superb Kenmore and the Rising Sun Tavern of Revolutionary fame. Kenmore, also open to garden week visitors, was given rare glamour on a night when the moon was at the full, with its splendid rooms shown by candlelight, and to the music of harp and flute, the beaux and belles of Virginia in the costumes of their ancestors re-peopled it to create for a night an old familiar scene—George Washington's coach coming up from Mount Vernon and the General and his lady gracing the occasion. It was a charming illusion, more real than a movie.

THE DOG IN THE HOME

By ARTHUR ROLAND

JUST now I find myself in the position of a person entering a new and fashionable house and being delighted to observe that dogs have a definite place in the menage.

It reminds me, somehow, of my first visit to the home of Mr. and Mrs. James M. Austin in Old Westbury, Long Island. There were not only the Pekingese and griffons of Mrs. Austin, the smooth fox terriers of Mr. Austin and their daughter Madeleine and the Sealyhams of their daughter Betty, but also many others of various breeds, loved by them all. So many varieties were represented that family shows are actually held on the estate, with classes for all six variety groups. It was a canine paradise, with stars of the show strings being given the run of the house, joining in wild chases across the lawns after real and fancied squirrels and accepting, with the proper amount of reserve, the attention of visitors.

In this new home of mine I should like to hold some doggy salons — to gather congenial spirits on its breeze-swept porch or in front of the fire, depending on the season, with suitable glasses at hand, and just talk about dogs and their doings, problems that concern the average dog owner as well as those with show winners, and turn conversation to this or that breed.

It is my contention that no home really is complete without a dog—a view which such statistics as are obtaintable indicate is shared by a substantial percentage of persons in this country. With a human population of more than one hundred and thirty million owning some eighteen million dogs, there is a dog for about each ten persons. For those who like toying with statistics, it can be added that since the average family is estimated to contain two and one-fourth persons, there are dogs for nearly one-fourth of the homes. Of course, that does not tell the whole story. There are many families whose members, while feeling that their home is incomplete without a dog, leave that void unfilled. I am sorry for them and hope that they may gain some vicarious enjoyment out of joining my salon.

If I had the least mathematical talent, I could go ahead with statistics to figure out what percentage of the country's canine population is pure bred. That would involve taking litter registration figures from the American Kennel Club and coupling them with an estimate of the pure bred dogs which are not registered. I doubt very much, however, that the result would be very important, and certainly the mere suggestion of trying to do it finds me beyond my depth.

Whether you are sitting on top of the world or literally down in the dumps in a squatter's makeshift shack, you can count on the willingness of your dog to make out as best he can with what you can give him. All that he asks is kind words now and then, an absent-minded scratching behind his ears or an occasional pat to let him know that all's right with his world. God's in the dog's heaven any time he has those little attentions. And when his master really gets around to playing with him, throwing a stock or a ball, taking him into the woods and fields for a hunting expedition or just going for a walk, the canine heart shines right out of the expressive eyes.

It is not all give and no take. The most confirmed optimist, especially in these days, has his moments of doubt. The best disciple of the I-refuse-to-worry school sometimes finds his fingers tapping and his mind wandering to the question of what the future holds in store. It is a tremendous help, in times like this, to have your dog come over and nudge against you, saying as clearly as any mute animal can, "Don't you worry. I'm with you, no matter what happens." I know a number of persons who, during the recent lean years, have found surcease in taking more time from business worries to work with dogs. They have accomplished more in the shorter time given to their regular tasks than if they had spent their entire energy in trying to make things run more profitably.

That explains why so many people are dog lovers. It also explains why, if your dog is not all that you want him to be, the fault is yours and not his. Some dogs have a surprisingly large vocabulary and an almost uncanny way of sensing one's moods; but always theirs is the lesser mentality. If they jump up when you tell them to stay down, it is probably because when they first started hopping all over visitors you did not make them realize clearly just what you wanted.



Blended 33 Times to Make One Great Beer

It Takes 33 Separate Brews to Make a Single Glass of This Delicious Beer!

As thousands of beer lovers set down a cool, clear glass of Pabst Blue Ribbon, they say: "Gosh, how do they do it?"

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But brewing is a *natural* process, and Nature never yields two brews that are exactly alike even with the same formula and strict scientific control. That's why Pabst goes to so much extra work and expense to bring together 33 separate brews in perfect blend—dictated by the Blue Ribbon formula.

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—AND PROVE IT!

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The 3 Hinges Your Home Heating Economy Hinges On

AFTER all, it isn't the fancy gadgets on the dash of your car that take you comfortably and economically over the road. It's the engine under the hood.

Same with your home heating.

You can easily become so attracted by the glib talk about so-called "air conditioning" and similar gadgets and lose sight of the fact that what you need is an economical, healthful sun-like heat, that's draftless and always gives you warm floors.

You must not forget to look under the hood.

There are three definite hinges upon which every economical, healthful, comfort giving heat must hinge.

Leave out any one of these hinges and your heat door sags and drags so to speak. There isn't room here to tell what those 3 basically important hinges are, but we have a booklet that does. It's called, "Several Ways Of Stinging Your Fuel Bill."

Send for it. Or just write and say: Send me the 3 hinges.

Burnham Boiler Corporation

Irvington, N. Y.—*Dept. L*
Zanesville, Ohio—*Dept. L*



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WE DISCUSS HEATING

By L. W. C. TUTHILL

THERE was a time, not so long ago either, when for a woman to attempt having a say about what went into the downstairs—or basement—or for a man to venture an opinion on how the upstairs—or living room—should be was just plain not tolerated by either side.

If the goings on of the heating contraption in the basement, failed to deliver heat comfort upstairs, "someone heard about it." That one was the man. And he had it coming to him.

Happily for those of us men folks who prefer to live home, there has been a coming together of interests. The converting of basements into recreation rooms brought the woman downstairs—and off her high horse. With that downing she promptly became heat equipment conscious. A boiler ceased to be just an ogre of iron whose ribs had to be poked every so often, to make it behave. She saw that boilers were being attractively jacketed in pleasing colors. She found out there was a new order of things—that heating had not only become good looking, but automatic, that the traditional use of profanity was past tense.

In turn the men, now unafraidly speaking out loud about how the basement should be fitted up for attractiveness, awoke to why the women folks had "taken on so" about radiators—the room they required, their unattractiveness.

Knowing full well the practicalness, economy and comfort of radiator heating, he of a sudden waked up to the fact that the women's objections had been right. Then it was he discovered that radiators were now not only reduced in size 40%, but had become decidedly good looking. So small were they that they could be tucked under the windows, between the studs, and be entirely out of the room.

One thing he had known all along was that radiator heat had a distinct and rather exclusive health and comfort advantage. His wife had spoken vaguely about convected and radiant heat. Thinking it was "just some of her woman's club prattle" he just looked wise, but failed to prove his wisdom. About then the building of a new home came to the fore. He woke up to the fact that friend wife was, so to speak, "all over the place." She had distinctly definite ideas of how-and-why things should be. She came close to knowing more about heating than he did.

She wanted a heat that had "sunlike qualities." The radiant kind that travels in straight lines and can not be diverted at all by drafts. The kind of heating that

THIS out-of-the-way radiator, replacing one three feet high, not only leaves the window clear, but makes for effectiveness.





NEAT enough for upstairs, though its place is below, is this jacket for concealing the burner. Burnham Boiler Corporation.

while its rays were heating the floors and walls, the convected ones were rising to the top of the room and working down to meet the radiant ones. A fine efficient team working together and warming all parts of the room equally, not excepting the floor. Instead of being opposed to radiator heat, she had become its strong booster. She had awakened to the fact that only with radiator heating can you have the combination of the healthful sunlike radiant rays and the convected ones.

That started him finding things out. He became heating sensitive. Every home he went into, he did a lot of heavy looking around. He discovered that with the new warm water systems of heating, there were no blasts of hot air—that for some reason you felt the friendly comfort of it, but not its heat. He found out what his wife already knew, that there was scarcely any fluctuation in the heat. None of that objectionable all-on-or-all-offness of some heating: It was a gentle uniform automatic heat, to which you never had to give the least thought.

Up to this state of progress, he had kept rather aloof when his wife touched on the heating. But now he conceded to her intelligence and frankly suggested talking it over. The heating, that is.

Well, what did the two of them find out? They found out that warm water heating had grown up—that it had everything required by their combined ideas of what a heating system should be. First off, they saw not alone the convenience, but the money to be saved—both in the initial cost and yearly operation. Particularly so in having the one boiler do two heating jobs—that of giving an ample uniform heat comfort and at the same time furnishing all the hot water needed for kitchen and bath.

This having all-year-around hot water from the one source would be accomplished by a copper tube heater, built right inside the boiler. No storage tank needed. No sediment. No rusty water. Such a method of supplying hot water they recognized as quite the last word. A great improvement and a decided economy advantage over having to run a separate hot water heater, as with any but radiator heating.

Now came the question of uniformity in heating. How could they be sure of that? This is what they found out. There were a number of warm water circulated systems that could be depended on. Some of them had only one pipe instead of the usual two, and it was considerably smaller than what was used on the old gravity or natural flow system.

They found that the burner or stoker was electrically connected to an aquastat that automatically kept the water in the boiler at a constant temperature, of let us say one hundred eighty degrees. The minute the temperature went below one hundred eighty degrees the aquastat at once turned on the oil, gas, or stoker and restored it. The water, it was evident, was at all times kept uniformly hot ready at a moment's call to answer the signal for heat, sent by the thermostat upstairs.

So it was that these two folks sitting around the table that night, figured it out that the one pipe, mechanically circulated warm water heating was the one for them. Then, more for talk's sake than anything else, he asked her what temperature she wanted the house kept. "Seventy-two" was the prompt reply. "All right. We'll set the thermostat at seventy-two."

And this is how the automatics will take full charge. When the temperature goes below seventy-

(Continued on page 53)

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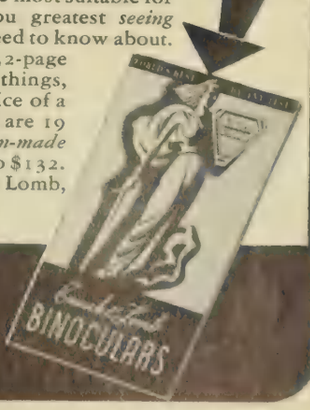
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By INA M. GERMAINE

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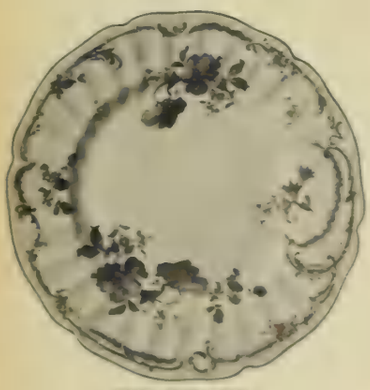
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Flowers for Pools

(Continued from page 23)

colors, white, yellow, pink, lavender and rose.

Much has recently been said of ladyslippers, and they are true treasures for a moist, woodsy, peaty pool margin. The showy ladyslipper (*Cypripedium spectabile*) forms the most striking clump of bloom, reaching two or even three feet in height, blooming late for a ladyslipper, usually in June. While the large "slippers" are more often rosy purple, a true bright pink form appears occasionally.

Ladyslippers are surface rooting, and the top six inches of soil should be a loosely rich compost of peat, leafsoil, sand, loam and stone chips or gravel. Set the clump so that the following year's buds are above the ground, as the entire family is very intolerant of any soil in the crowns.

The pool that partakes more of the rock garden than of the forest may well turn to the primroses and mossy saxifrages for dappled sun and shade; or to gentians, boykinia, parnassia for moister sunny margins; while those that do not receive seepage may choose rather generally from rock-garden plants.

Primula florindae is a reliable all around choice for a really wet place, fragrant, a good lemon yellow, blooming from late June often well into August, and reaching as much as four feet in height, though only about eight inches if grown dry. The many bells are carried in the cluster flower-head characteristic of the sikkim section. Another that does not fear even standing water in winter is *P. bulleyana* of the candelabra section, a deeper yellow, not quite so tall, and beginning its bloom about three weeks earlier. *Primula wanda* of the *Julia* clan is an entirely different type, rather indifferent to wet or dry conditions. It makes a good low edging, and tends to bloom through most of the nine months when the above mentioned varieties are not in flower. These three would make a good backbone planting for a moist margin that was to receive very little care. The English primrose (*P. acaulis*) and polyanthuses could be added if desired, as well as the globular-headed violet Cashmir primrose that blooms in spring.

For a choicer planting use *Primula rosea* (not *P. japonica rosea*) from the Himalayas for earliest spring, followed by the taller moonlight primrose (*P. microdonta*) in both its yellow and violet forms, with the spikes of red-bracted violet *P. littoniana* in July. *Primula rosea* is an exquisite shade of rich pink just above the powdery, paly glaucous leaves. It relishes a very moist soil, really wet, while the other two need a higher placing, as they will not tolerate anything approaching bog conditions, particularly in winter.

While some of the large leafy gentians have their place in wilder plantings of considerable space, the big-trumpeted, small-leaved species are far more striking in the majority of gardens. All gentians are called blue; but here, too, considerable discrimination is necessary if we would have the true sapphire and cobalt that we associate with this family, and the added cambridge seen in Farrer's beautiful trumpets. That form of *Gentiana acaulis* known as G. *angustifolia* (Vill. not Michx.) blooms several times a year, particularly in spring; while Farrer's gentian is at its best in August and September, richly contrasted by the sapphire of *G. sino-ornata,* beginning about mid-September and carrying on. Give all mentioned plenty of leaf soil.

Among the drier rock flowers, androsaces, perhaps *A. chumbyi,* and the pasque flower cast beautiful reflections, while their colors are particularly harmonious.

Formal pools in general need far less marginal planting, for here the coping is frankly a coping; while the outlines of the pool are usually part of the geometrical design of the garden. This is particularly true when the pool is set in the grass panel or flagged terrace.

Sometimes with paving around the pool, climbing roses form both frame and colorful reflections farther back. It is well to choose new long-season roses.



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MIDSUMMER NIGHTS IN TOWN

THERE was a time when the question of where to go of a summer evening in New York had an easy enough answer. Coney Island—which became a part of the city so long ago as 1898—supplied it. There were no subways, nor automobiles. But, knowing nothing better, those who wanted to get away from the heart of town before or after sundown were content with the means of transportation at hand and there was much gathering at hotels now of the past.

Came at length the roof garden, as what proved to be an epoch-making endeavor to convince the town folk and the ever-increasing number of strangers within the gates that they might fare not so far and do quite well.

The pioneer roof gardens, old as Babylon in the main idea, were open to the sky and thus to the south wind from the ocean that is ever the saving grace of New York life in summer. And every advantage of space was taken. The one on the top of the second, and most imposing, Madison Square Garden was very large in area. Another roof garden which quickly became something for everybody to talk about was atop the Hotel Astor.

But on the metropolis the rains descend at what time they may. The Astor solved its own problem by partial covering. Pleasances that followed went further; they were made weather-proof. The Starlight Roof of the Waldorf-Astoria brought new enchantment to evening life high above the city streets when the present hostelry succeeded with greater glory the time-honored one on Fifth Avenue. More enchantment, each time with individuality, was provided by the Pierre, the St. Regis, the Ritz-Carlton and the Rainbow Room.

The Pierre roof garden looks down on not only the New World's "city of light" and the stretches beyond its two great rivers but over Central Park, with its fixed and moving illumination contributing a touch of Fairyland. That of the St. Regis, with its striking decorative effects, will have "Hands Across the Keyboards" with Gearhart & Morley this month as well as the Hal Saunders orchestra. The Rainbow Room, about as high as one can go on the sky-line of Rockefeller Center, has a like all-around view still nearer the clouds. But these roof gardens and the Ritz-Carlton's are distinctive not merely for their outlook; they have decorative charms quite their own.

Back to earth, so to speak. And that, in this air-conditioned age, means back to coolness as well. Not far above the street level the hotel restaurants call with no uncertain voice those in quest of a happy combination of luxury and comfort for dinner and, often as not, dancing. The highly individual Persian Room of the Plaza is closed, save at the luncheon hour, until after Labor Day; but there is always the corner room, with its outlook on Central Park and Fifth Avenue to keep up the tradition of the house. Across the way, the Savoy-Plaza has a restaurant which unfolds a picture of unusual beauty the moment the door is passed through. In the café lounge John Buckmaster is replacing Hildegarde. The Madison, too, attracts the eye while it appeals to the appetite and offers up-to-date entertainment in baroque decorative environment. The Ritz-Tower, again something different, is likewise a midtown convenience as well as pleasure.

In the night field the Stork Club is of its own kind; it is a reputation as well as a name. There is rumba, with the house musicians, for those who like dancing that way and, of course, Ernie Holst's orchestra. At Armando's the orchestra is a special feature and there always the entertainment is worth while.

As the name implies, the Divan Parisien has its French specialties. In particular its chicken Divan, which is served with a highly individual salad, and the novel strawberry à la pump.

The Champs Elysées emphasizes, and with good reason, breast of chicken Albert. And there is the dessert called Orientale, in which cherries and port are combined with ice cream.



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HEATING

(Continued from page 47)

two degrees the thermostat turns on the electric circulator, which at once starts noiselessly and rapidly circulating that one hundred and eighty degree water, through all the pipes and radiators. There is no waiting for the water to heat, because the aquastat has seen to it that it is always ready and waiting at this temperature. That is why we get instant heating.

Now let us see what happens when the thermostat turns off the circulator when the room has reached the desired 72. The warm water in the radiators, although not then being circulated keeps right on giving off its latent heat. There is no sudden drop—none of that all-on-or-all-offness.

To give still quicker circulation to the warm water in the system, there are ingenious fittings that are placed between the radiator and the supply pipe. The use of these fittings is a comparatively new feature—one adding greatly to the economy, quickness and the uniformity of heating. There are also systems which have extra refinements in the form of controls worth your looking into.

What happens in summer? Will not the radiators get hot? Well, here is what happens. You recall that the thermostat controls the circulator—turns it off and on as heat is needed in your rooms. In the pipe carrying the water from the boiler to the radiators there is a flow check valve. That valve automatically shuts when the circulator stops. No warm water can get to the radiators. So, all summer, the aquastat will keep its eye on your hot water supply for kitchen and bath. It will turn on the burner or stoker just enough to keep you supplied with hot water at all times.

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Summer has always been a trying season for women who don't feel properly turned out without mascara. Hot weather and active sports, including swimming, have made it almost impossible to keep it in its proper place. A real find then is Helena Rubinstein's new waterproof mascara —guaranteed to see you through hours of dancing, swimming or other exercise without a trace of smudge. For light-lashed women, or those who cry easily, this should be important for year-round use. The colors available are black, brown or blue.

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Yachtsmen will be glad to know that Abercrombie & Fitch have several new items to tempt them. One is a set of miniature international code flags, exact duplicates of the larger flags, but intended for use on small boats where regulation flags are far too big. They are all cotton and come completely equipped with ropes and toggles. A new compact radio marine compass should appeal to modern navigators. The set has seven tubes, is made entirely of metal and is small enough to transport easily. On the pleasantly luxurious side, is a new line of bath towels, mats, and so on. The towels are heavy and white and are embroidered in red, white and blue. You may have crossed flags, the name of the boat or any other motif that strikes your fancy. Special order, of course, but a mighty handsome gift for your cruise host or hostess.



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Powder Duster

For the congenital spiller of bath powder, a new little bath

aid recently introduced by Faberge—which they call a body duster. It looks for all the world like a large shaving brush, but one whose prystal handle contains a cartridge of fine scented powder. Just enough powder sifts through soft goat's hair bristles as you whisk it against your skin with no overflow to spill on the bathroom floor. Your choice of several perfumes and refills of powder are available in sets of four.



WHEELBARROW basket with iron frame and rubber-tired, ball-bearing wheel—for garden comfort. From Max Schling, Seedsmen, Inc.

For Travel Trimness

A traveling gift, quite definitely on the practical side is a small bathroom drying rack for lingerie. The frame is of airplane aluminum and there are ten small clips of satinwood, each tipped in rubber — insurance against snagging delicate hose. The whole rack folds into a minimum of space, yet accommodates several pieces of lingerie. As a matter of fact, you'll probably buy another to use at home yourself. And back to travel again, don't forget La Vista sponges—those compressed little disks that turn into a full size wash cloth in water. They are out in new transparent packages, striped in blue to suggest miniature suitcases. Both from Lewis & Conger, New York.

Jai Alai

If you have wanted to try your hand at jai alai, that lightning Cuban sport, you might like to start out with a modified home version called Hi-Li. Intended for children as well as adults, the game is played in any open outdoor space. When you become expert, you can play it against a wall and with professional rules. The game comes in two sizes, for children or adults, and may be purchased at F. A. O. Schwartz, New York.



LUCIEN LELONG presents "Tailspin," a gay new perfume that will give your warm weather morale a lift.



GAY little napkins with hand-blocked fruit, a gift for your week-end hostess. From Anita Gardner

Bezique to Bread

From all reports, the old game of bezique has become popular in this country. The sets have been imported until recently, but the demand is large enough that Mark Cross is now having them made here. Counters and decks of cards are enclosed in a neat leather case, or you can buy either separately.

As a present for your week-end hostess, you will like their menu and marketing book. Half the perforated page is planned for the lady of the manor, or the housekeeper, to jot down the daily menu; the other half, for the cook to make out her marketing order. The book comes bound in your choice of eight colors and is reasonably priced.

For Your Purse

To guard your bank roll, Black Starr & Frost-Gorham show a bill clip that is handsome and amusing. The surface is smooth and flat, and on it they will engrave a facsimile of your name and address in your own hand-writing. A stamp in the corner hints returning it to its owner.

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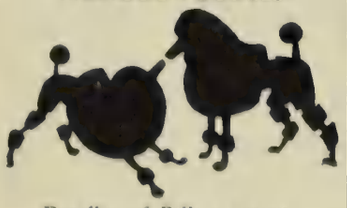
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(Continued from page 18)

some of the best Boxers now alive, says in what is easily the most thorough history of the breed that has ever been written that the advance of the Boxer in Germany began with the outstanding work it did for the army during the World War. "Yet," he adds, "it was not until 1925 and only after tremendous effort on the part of the German club that he was recognized officially as a police dog and began to take firm hold as a protege of the German public. It was nearly ten years later before America discovered the charm of his personality and his ability to wind himself around the heartstrings. Today he stands as one of our leading and still coming dogs." True enough; there were twenty-eight of the Boxers at the 1935 Westminster, whereas this year they were one of the few breeds to reach the one hundred mark.

From a careful study of early manuscripts, Mr. Wagner, in his book, "The Boxer," shows the hows and whys of the development of the Boxer, virtually as we know him today—from the one mastiff-type strain common among the tribes of Northern Europe before Caesar observed that "all Gaul" was divided into three parts. Even farther back, he says, there was a type of heavy-headed dogs with wide short muzzles which were used by the Assyrians when they "came down like a wolf on the fold." When Caesar's legions brought the Britannic dogs back to Rome, however, the northern type was found superior in combat to those which had been imported from Assyria through Greece. Thus the Boxer fans can take their place with those of other varieties to show that their dog, almost as they know him today, goes back to the Adam and Eve of the canine kingdom.

But enough of the dead past. Coming back to this day and age, it is Mr. Wagner, Mrs. William Z. Breed and her Barmere Kennels, Mrs. Harold B. Palmedo, and her Sumbula Kennels; Mr. and Mrs. Erwin O. Freund and their Tulgey Wood Kennels and other only slightly less prominent pioneers who must receive credit for making this country Boxer-conscious. The names above jump to mind when one mentions Boxers only because each of them brought over some of the greatest representatives of the breed that Germany has produced; has shown them extensively and thus enabled the public to see handsome specimens of the new variety going to the top at leading exhibitions.

VENETIAN BLINDS

(Continued from page 31)

pensive, few companies manufactured them and most of these only as sidelines.

Then came the 1933 Chicago World's Fair, showing the modern Venetian blind. Immediate public interest was awakened, and so great was the demand that established manufacturers could not begin to cope with orders; soon Venetian blind factories mushroomed up all over the country. Production was slow at first, and satisfactory material hard to obtain. Customers were forced to wait weeks for their orders to be filled, but still the public clamored for Venetian blinds.



As your room is, so may your Venetian blind be. Here, in this Artex creation, it is a gay chintz that is matched.

While many established manufacturers were asking themselves if this was not just a fad, the public proved in dollars and cents buying-volume that Venetian blinds were here to stay.

BIRDS OF A FEATHER

(Continued from page 15)

Guinea fowl and doves are ornamental birds also suited to the small country place. They may be kept under conditions approximating those for the ordinary variety of domestic fowl and may indeed be, and often are, kept as an adjunct to a farmyard. For the gentleman farmer and for one who dreams of "a chicken farm in the country," these birds may prove a pleasant and enjoyable recreation. It must not be forgotten, however, that these are not common barnyard fowl and that they may be as beautiful an addition to the ornamental flocks of the largest country estates as they are to those on a small farm. Doves, in particular, are traditionally the birds of the leisured country classes and their presence is certain to imbue the country acres with a particular, romantic charm.

On a larger place, the sportsman may stock his woodland with quail and partridge. Not so ornamental as the game birds, these do, however, add a note of spacious country living. For no country home without wild life of some sort has the reality of the great out-of-doors.

All these varieties may be obtained from one of the many reputable breeding farms throughout the country; and a wide choice of species is usually available at reasonable prices. It is important to remember, however, that birds of any sort require protection from predatory creatures of field and air: foxes, weasels, skunks, hawks and other birds of prey. As with migratory waterfowl, most states require permits for the keeping of such fowl as pheasants, quail and partridges. No Federal permit need be obtained, however, since these birds are not protected by the Federal migratory game laws.

All ornamental species mentioned may safely be left outdoors in warmer weather, with the exception of doves; the latter require cotes, which may easily be built by a local carpenter, or obtained through a supply firm recommended by the breeder. For cold weather, however, some shelter should be provided for the birds other than doves. An old barn or similar outbuilding will serve, as will any of the smaller buildings in which domestic poultry roost. Feeding likewise is only a seasonal problem; these species, for the most part, forage for themselves in pleasant weather, but during the winter must be taken care of. For advice on diet it is advisable to consult the breeder, since requirements may vary with climate and local conditions. Usually grain of various types will suffice.

As the owner grows more and more interested in his birds, he is quite likely to develop a collectors' mania and progress from the common Chinese, Mongolian, golden, Amherst and silver pheasants—which usually may be purchased for approximately ten dollars a pair—to such exotic varieties as the Impeyan pheasant, quoted by one breeder at two hundred the pair. Peacocks, which start at twenty dollars for two, do not range as high in price as pheasants; doves and guinea fowl are usually quite inexpensive. As a general rule the collector will find that the price increases with the rarity of the bird.

A flock of ornamental land birds, like the waterfowl discussed in a previous article in ARTS & DECORATION, is an attractive and valuable addition to the country place. The gardener, who finds such birds an important ally in his war against insect pests, the landscape architect, who prefers the proper birds in the proper bush, and all nature lovers agree that ornamental fowl form an essential part of the perfect country place. Try a few on yours.

The less ornamental ringneck pheasant, partridge and quail will let you see less of them. But remember that whatever you do for them, even on a small place, is for a great cause—conservation.



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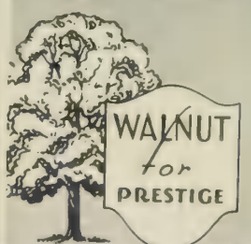
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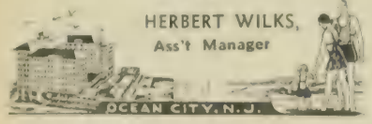
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COWS FOR LITTLE ESTATES

(Continued from page 26)

given, while the flavor is good.

As a rule, the small estate owner will wish to have a breed not too plentiful in the commercial herds, partly because he desires something not so commonplace and partly because cows in commercial herds are there because they give milk in bulk. This sort of man wants quality, not bulk. But the final choice is generally the result of balancing one thing with another, and no one who has the right stage on which to exhibit its natural graces should overlook the Ayrshire.

Lastly, there is another coming breed in the hornless Red Polled cattle. Like all red breeds, this tends to give milk of superior quality. Its tested cows seldom drop under 4% and frequently go up to or even over 5% of butterfat. They are a safe breed to have grazing with brood mares or other valuable horses as there is no risk from horns. The Red Polled cattle look well in settings of broad, lush meadows or park-like landscapes. Another English breed and dual in type, this is easily available in the Central and Western parts of the United States.

SAN ANTONIO STAYS HORSE-MINDED

(Continued from page 29)

will inaugurate the season officially. Thereafter the customary drag hunts, cross-country rides, breakfasts, and so on. Miles of beautiful trails have been opened up for this new hunt club of twenty-eight charter members, its colors French blue piped with British pink. Captain Victor Alenitch, who is to be in charge of the hunting arrangements, was one of the Imperial Hussars in the Russia of another day. So it will soon be "gone away" mingling with "yippee, hi-yo-hi, ho!"

But, after all is said and done, it is the friendly and informal attitude toward the horse that characterizes most strongly the city where, at the fair grounds in 1898, Theodore Roosevelt organized the Rough Riders. One does not have to find a stock and derby before getting into the saddle. A logical enough attitude at that: for not so many years have gone by since San Antonio and its environs were an important home of the traditional cowhand.

LIVING UNDER THE SKY

(Continued from page 17)

one charming terrace of this sort which was painted a lovely blue that matched the shutters of the house and provided a striking background for the white summer furniture.

Tile is another suitable finish. Used extensively in the Spanish and California patio, it is often seen with other types of architecture. In fact, the surface finish of any terrace will depend partly upon the architecture of the home, and partly upon the uses to which it will be put.

The variety of terraces in use today is unlimited. The house terrace described above is probably most popular. There are garden terraces for sheer decoration; terraces beside the swimming pool or tennis court; picnic terraces and enclosed terraces where the children may play.

And don't forget the city dweller. The penthouse tenant pays dearly for his broad expanses of terrace. His neighbor, a few floors below, may have to be content with a small terrace, but the fact remains that apartments with any kind of outdoor space are seldom empty. Similarly, the ground floors of the older houses include former back yards that have been turned into charming garden terraces, the pride of their owners.

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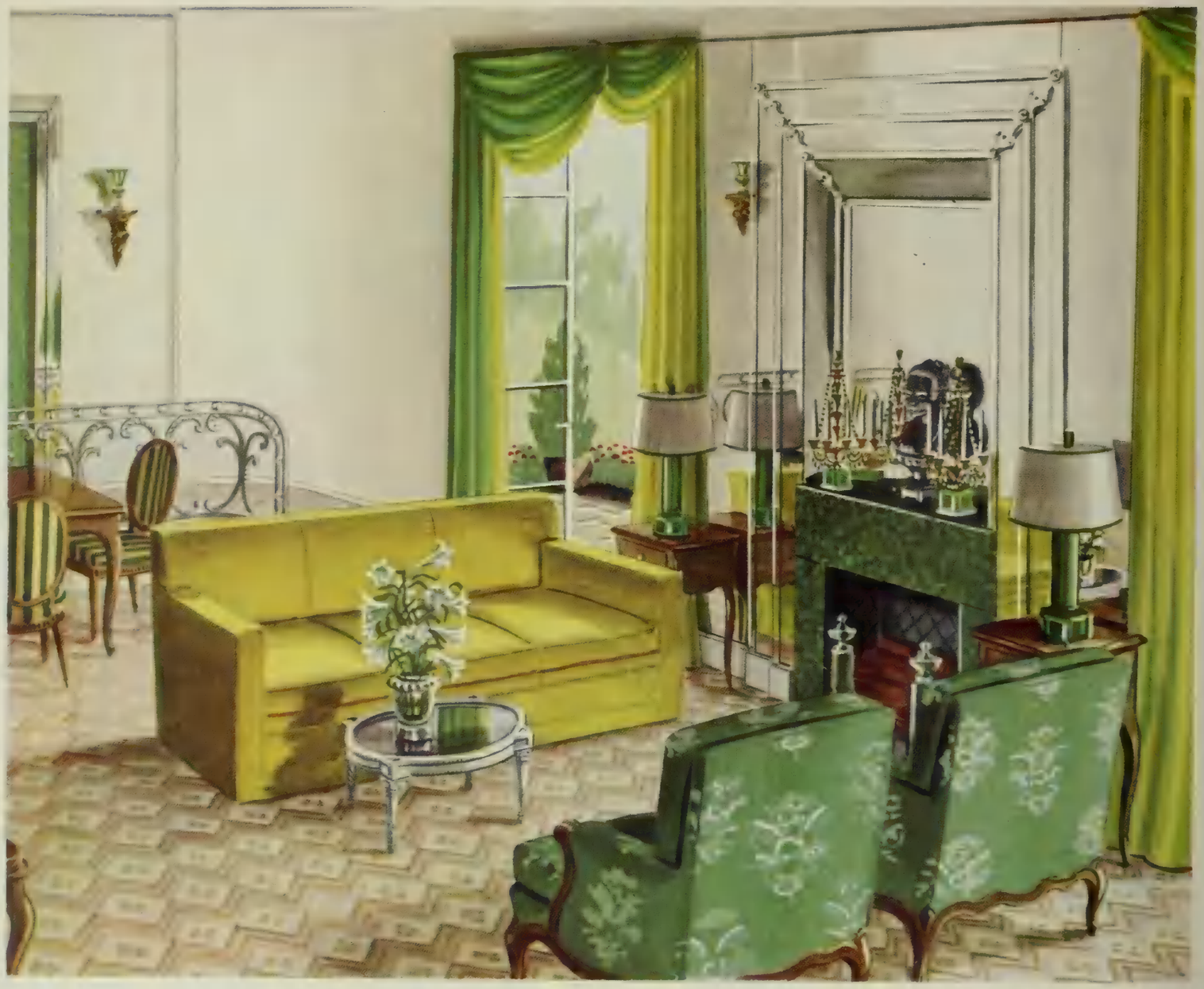
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Against the romantic background of a luxurious Nassau resort hotel Noel Pierce has fashioned a brilliant story of two women who learned that a man can be steadfast in love, yet could still be hypnotized by another woman. Society had made Julie Farnham The Bride of the Year and had given her a husband like Alec and a son like Mark. But troubled were Jule and Mark en route to Nassau, for Alec had sailed away to the tropical surroundings of the Bahamas four months ago, and was with . . . whom? Little did they know that the girl who answered their radio telephone call to his room was Alixe, who, by stowing away on Alec's yacht had started the whirl of a heart-shaking triangle. Thereafter, in the orderly surface of the Farnham clan, passion and revolt explode in full force. Published serially in the American Magazine this novel has already aroused wide discussion. $2.50

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Calendar of Sports

AUTOMOBILE SHOWS

Oct. 12-20 Grand Central Palace, New York.

DOG SHOWS

Sept. 1 Great Barrington Kennel Club, Great Barrington, Massachusetts.
1 Oakland County Kennel Club, Royal Oak, Michigan.
1-2 St. Paul Kennel Club, St. Paul, Michigan.
1-2 Spokane Kennel Club, Spokane, Washington.
2 Ox Ridge Kennel Club, Darien, Connecticut.
2 Pontiac Kennel Club, Pontiac, Michigan.
6 Interstate Poodle Club, Tuxedo Park, New York.
7 Bridgewater Kennel Club, Bridgewater, Massachusetts.
7 Tuxedo Kennel Club, Tuxedo Park, New York.
8 Louisville Kennel Club, Louisville, Kentucky.
8 Westchester Kennel Club, Rye, New York.
9-11 Brockton Agricultural Society, Brockton, Massachusetts.
14 Devon Dog Show Ass'n, Devon, Pennsylvania.
14 Maine Kennel Club, Portland.
15 Glendale Kennel Club, Glendale, California.
15 Montgomery County Kennel Club, Whitemarsh, Pennsylvania.
20 Dalmatian Club of America, Far Hills, New Jersey.
20-21 Intermountain Kennel Club, Inc., Salt Lake City, Utah.
21 Eastern States Exposition, Springfield, Massachusetts.
21 Somerset Hills Kennel Club, Far Hills, New Jersey.
22 Berks County Kennel Club, Reading, Pennsylvania.
22 Jaxon Kennel Club, Jackson, Michigan.
22 Northern Ohio Beagle Club, Chippewa Lake, Ohio.
22 Oakland Kennel Club, Oakland, California.
23-24 Colorado Kennel Club, Denver.
28 Suffolk County Kennel Club, Huntington, Long Island.
28-29 Kanawha Valley Kennel Club, Charleston, West Virginia.
28-29 Los Angeles County Fair Kennel Club, Pomona, California.
29 Mississippi Valley Kennel Club, St. Louis, Missouri.
29 Westbury Kennel Ass'n, Westbury, New York.
29 Wisconsin Beagle Club, Kewaskum, Wisconsin.

FIELD TRIALS

Beagles

Sept. 1-4 Northern West Virginia Beagle Club, Morgantown, West Virginia.
3 Southern New York Beagle Club, Purchase, New York.
22-26 Empire Beagle Club, Saratoga Lake, New York.
22-27 Maryland Beagle Club, Pikesville, Maryland.
23-29 Detroit Beagle Club, Ann Arbor, Michigan.
27-Oct. 2 Wisconsin Beagle Club, Kewaskum.
28-Oct. 4 Long Island Beagle Club, Commack.
29-Oct. 4 Buckeye Beagle Club, Dundee, Ohio.
29-Oct. 5 Eastern Beagle Club, Newark, Delaware.
29-Oct. 5 Northern Hare Beagle Club, North Creek, New York.
30-Oct. 5 Canadian National Beagle Club, Forest, Ontario, Canada.

Retrievers

Sept. 7-8 Northern Retriever Field Trial Club, Inc., Webster, Wisconsin.

Spaniels

Sept. 7-8 Northwest English Springer Spaniel Club, Portland, Oregon.

OBEDIENCE TRIALS

Sept. 1 Great Barrington Kennel Club, Great Barrington, Massachusetts.
21 Eastern States Exposition, Springfield, Massachusetts.
21 Somerset Hills Kennel Club, Far Hills, New Jersey.
Oct. 19 Roanoke Kennel Club, Roanoke, Virginia.

SANCTIONED FIELD TRIALS

Sept. 7, 8 North Jersey Beagle Club, Clinton, New Jersey.

FENCING

Sept. 8 Sabres; Greco Outdoor Prize Competition. Jones Beach, New York.

FIELD TRIALS

Sept. 7 East Ohio Field Trial Association, Mineral Ridge, Ohio.
7 New Britain Field Trial Club, New Britain, Connecticut.
7-8 Northern Retriever Field Trial Club, Webster, Wisconsin.
7-8 Northwest English Springer Spaniel Club, Portland.
29-30 Sewickley Kennel Club, Sewickley, Pennsylvania.

FOOTBALL

Nov. 2 Harvard-Princeton; Cambridge.
2 Army-Notre Dame; New York.
16 Princeton-Yale; Princeton.
23 Yale-Harvard; New Haven.
30 Army-Navy; Philadelphia.

GOLF

Sept. 2 Invitation Tournament; Arcola Country Club, Arcola, New Jersey.
2 David Wood Cup Tourney; Skytop, Pennsylvania.
2 Fairway Cup Tourney; Skytop, Pennsylvania.
2-4 Fair Acre Tournament; The Homestead, Hot Springs, Virginia.
2-7 Mason & Dixon Women's Championship; White Sulphur Springs.
2-8 California State Amateur Championship; Pebble Beach, California.
2-8 California State Amateur Handicap Championship, Monterey, California.
4 Invitation Tournament; Riddell's Bay, Bermuda.
4-8 Annual Del Monte Women's Championship; Del Monte, California.
9-14 National Amateur, Winged Foot Golf Club, Mamaroneck, New York.
23-28 Women's Amateur, Pebble Beach Club, Del Monte, California.

HORSE SHOWS

Sept. 1 Goshen, Connecticut.
1 Orangeburg, New York.
1, 2 Warrenton, Virginia.
2 Altoona, Pennsylvania.
2-7 Canadian National, Toronto.
4, 5 McKean County Fair, East Smethport, Pennsylvania.
6, 7 Cecil County Breeders' Fair; Fair Hill, Maryland.
6, 7 Genesee Valley Breeders' Association; Avon, New York.
7 Fairfax, Virginia.
7 James J. Tappen Post No. 125 American Legion; West Brighton, New York.
8 Soldiers and Sailors Club; New York.
10-13 Brockton, Massachusetts.
11-14 Wissahickon; Whitemarsh, Pennsylvania.
13, 14 New Brunswick, New Jersey.
14 Gipsy Trail; Carmel, New York.
15 Lawrence Farms Hunt Club; Mt. Kisco, New York.
16-21 Springfield, Massachusetts.
21 Plainfield, New Jersey.
22 Pocantico Hills; North Tarrytown, New York.
25-28 Bryn Mawr, Pennsylvania.
27, 28 Montclair, New Jersey.
28 Bryam River; Glenville, Connecticut.
29 Brookville, Long Island.
29, 30-Oct. 5 St. Louis, Missouri.
Oct. 2-6 Piping Rock; Locust Valley, Long Island.
4, 5 Farmington Hunt Club; Charlottesville, Virginia..
4, 5 Orange; South Orange, New Jersey.
5, 6 Rock Spring; West Orange, New Jersey.
10-12 Albany Cavalry; Albany, New York.
12 Marshallton; West Chester, Pennsylvania.
12, 13 Sleepy Hollow Country Club; Scarborough-on-Hudson, New York.
17-19 City of Philadelphia; Philadelphia.
Nov. 6-13 National Horse; Madison Square Garden, New York.
22, 23 Peekskill, New York.
Dec. 7 Boulder Brook Club; Scarsdale, New York.
14 Brooklyn, New York.

POLO

Sept. 7-22 Open Championship, Monty Waterbury Memorial Cup & Other Matches.

STEEPLECHASING

Sept. 7 Foxcatcher National Cup; Fair Hill, Maryland.
21 Whitemarsh Valley Hunt Club; Flourtown, Pennsylvania.
28 Meadow Brook; Westbury, Long Island.

HUNT MEETS

Sept. 5 Huntingdon Valley Hunt Club; Jenkintown, Pennsylvania.
7 Foxcatcher Hounds; Fair Hill, Maryland.
9-12 Rolling Rock Hunt Racing Association; Ligonier, Pennsylvania.



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MOTOR RACING

Sept. 2 Famous Hillclimb; Pikes Peak, Colorado.
2 One Hundred Mile National Championship; Syracuse.

MOTOR BOAT SHOWS

Jan. 10-18 Grand Central Palace, New York.

RODEOS

Sept. 2 Ellensburg, Washington.
Oct. 9-27 Madison Square Garden, New York.

SHOOTING

Sept. 1-21 National Rifle and Pistol Matches; Camp Perry, Ohio.
8 All-Gauge Two-Man Team; Minute Man Sportsman's Club, Lexington, Massachusetts.
8 Northern New England; Eatco Gun Club, Bangor, Maine.

TENNIS

Sept. 2 Yakima Valley Championships; Tennis Club, Yakima, Washington.
2 Spanish Invitation Tour; Hispano Tennis Club, New York.
1 Nevada State Championship; Reno Tennis Club.
2 Santa Monica City Championships; Santa Monica Tennis Club.
2 Montana State Championships; Billings Tennis Club.
2 Idaho State Championships; Bois Tennis Club.
2 San Jose All-Comers Championships; San Jose Tennis Club.
2 New Mexico State Tour; New Mexico Tennis Association, East Las Vegas.
2 Tri-State Tour; Burlington Golf Club, Burlington, Iowa.
2-7 City Championship; DuPont Country Club, Wilmington, Delaware.
3-8 Huntingdon Valley Championship; Huntingdon Valley Country Club, Abington, Pennsylvania.
7-15 Eastern New Jersey Clay Court Championships; Elizabeth Town & Country Club.

YACHTING

Sept. 2 Labor Day Motorboat Races; Chicamauga Lake, Chattanooga, Tennessee.
2 Women's Championship, Inboard Runabouts, Atlantic City.
2 Championship races, Larchmont Yacht Club.
7 Manhasset Bay Yacht Club.
14 Indian Harbor Yacht Club.

CANADA RACING

Sept. 1-2 Stamford Park, Niagara Falls.
7-14 Thorncliff Park, Toronto.
21-28 Woodbine Park, Toronto.
Oct. 2-19 Long Branch Jockey Club, Toronto.

THE AMATEUR OARSMAN

The annual meet of the Middle States Regatta Association in Philadelphia on the first of September under the auspices of the Schuylkill Navy will leave only one more year before this organization completes its first half century. All told there will be nineteen events—sanctioned by the National Association of Amateur Oarsmen.

NATIONAL DOG WEEK

That no one grudges the dogs its particular "week" is evidenced plainly enough by the circumstances that upward of six hundred communities are participating in the one of this year. And it is figured that some fifty million persons have been kept in touch with it, by not only the generous press and the radio, but dog shows and so on. And yet it is only a matter of a dozen years since widely known sportsmen got the movement under way. The Dog Week Association is now stressing this admirable point: "Every boy and girl should grow up with a dog as a lesson in obedience, kindness and responsibility."

THE JOCKEY CLUB

With William Woodward as chairman outstanding organization, The Jockey Club, has Joseph S. Widener as vice chairman and John E. Cowden as secretary and treasurer. George H. Bull, Joseph E. Davis, Robert A. Fairbairn and A. H. Morris are their fellow stewards. The other members of The Jockey Club are: Perry Belmont, Albert C. Bostwick, James Cox Brady, W. L. Brann, Howard Bruce, Henry W. Bull, Carleton F. Burke, James Butler, J. N. Camden, F. Ambrose Clark, Parker Corning, William du Pont, Jr., Marshall Field, Robert L. Gerry, Arnold Hanger, W. A. Harriman Thomas Hitchcock, William F. Hitt, Deering Howe, Richard F. Howe, Walter M. Jeffords, Robert J. Klebeerg, Jr., Theodore J. Knapp, A. K. Macomber, Howard W. Maxwell, John A. Morris, H. C. Phipps, Ogden Phipps, Herbert L. Pratt, Samuel D. Riddle, A. G. Sage, W. Plunket Stewart, F. S. von Stade, Whitney Stone, Alfred G. Vanderbilt, George H. Walker, Cornelius V. Whitney, George D. Widener, P. A. B. Widener, Warren Wright, and William Ziegler, Jr. The Earl of Derby, who carries on a great tradition in racing, remains an honorary member.

THE GOLD CUP

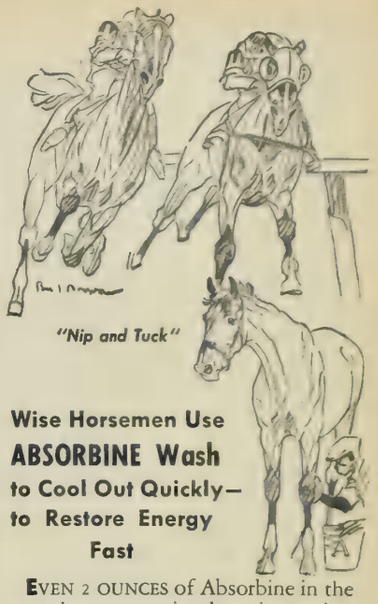
The rather sensational victory of *Hotsy Totsy III* in Northport waters last month means that the 1941 running of what has come to be the motor boat classic of this country will go to the Far East of Long Island. For Sidney A. Allen, the winner, belongs to the Montauk Yacht Club. Mr. Allen, who lives at Hampton Bays, was very likely as astonished by his victory as the hundred thousand or so onlookers. He had, it seems, only just become the owner of a craft built three years ago in Michigan and of which no one thought much. Yet, driving himself, he sailed right in and calmly ran away with two heats out of three. This trophy already has a fairly long history, last month's event being the thirty-seventh. The previous winners of it were:

1904—Standard, C. C. Riotte.
1904—Vinght-et-Un, W. S. Kilmer.
1905—Chip, J. Wainwright.
1906—Chip II, J. Wainwright.
1907—Chip II, J. Wainwright.
1908—Dixie, E. J. Schroeder.
1909—Dixie II, E. J. Schroeder.
1910—Dixie III, F. K. Burnham.
1911—Mit II, J. H. Hayden.
1912—P. D. Q. II, Alfred G. Miles.
1913—Ankle Deep, C. S. Mankowski.
1914—Baby Speed Demoon II, Paula Blackton
1915—Miss Detroit, Miss Detroit P. B. A.
1916—Miss Minneapolis, Miss Minneapolis B. A.
1917—Miss Detroit II, Gar Wood.
1918—Miss Detroit III, Detroit Yachtsmen.
1919—Miss Detroit III, Gar Wood.
1920—Miss America, Gar Wood.
1921—Miss America, Gar Wood.
1922—Packard Chris-Craft, J. G. Vincent.
1923—Packard Chris-Craft, J. G. Vincent.
1924—Baby Bootlegger, Caleb S. Bragg.
1925—Baby Bootlegger, Caleb S. Bragg.
1926—Greenwich Folly, Geo. H. Townsend.
1927—Greenwich Folly, Geo. H. Townsend.
1928—No race.
1929—Imp, R. F. Hoyt.
1930—Hotsy-Totsy, Victor Kleisrath.
1931—Hotsy-Totsy, Victor Kleisrath—R. F. Hoyt.
1932—Delphine IV, Horace E. Dodge.
1933—El Lagarto, George Reis.
1934—El Lagarto, George Reis.
1935—El Lagarto, George Reis.
1936—Impish, Horace E. Dodge.
1937—Notre Dame, Herbert Mendelson.
1938—Alagi, Count Theo Rossi.
1939—My Sin, Z. G. Simmons.

AMERICAN LEAGUE

Thte revised schedule now stands:

Sept. 1—Washington at New York, Boston at Philadelphia.
Sept. 3—Detroit at Chicago.
Sept. 4—Philadelphia at Boston.
Sept. 5—New York at Washington.
Sept. 8—Philadelphia at Washington.
Sept. 10—Philadelphia at St. Louis, night game.
Sept. 11—Washington at Chicago.
Sept. 12—Philadelphia at Chicago.
Sept. 13—Philadelphia at Chicago
Sept. 15—New York at St. Louis.
Sept. 18—New York at Chicago.
Sept. 20—Chicago at St. Louis, night game.



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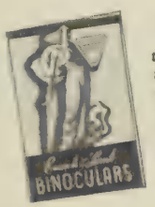
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Arts & Decoration

Combined with

The SPUR

Volume LII September 1940 Number 4

Henry S. Adams, Editor
Willard Fairchild, Art Editor

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The SPUR of the Moment



Mrs. Louis E. Stoddard Jr., who is active on Long Island and at Aiken. Her husband was among the gentlemen jockeys in the first Imperial Cup race. Photo: La Moitte-Teunissen.



Betrothed. Miss Sibyl Young Hine, who is to marry Dr. Paul H. Harwood Jr. Miss Hine is the daughter of Mrs. Frederic G. Clark, of New York, and the late Lyman N. Hine. Photo: Pach Bros.

ENGAGEMENTS

BOISSEVAIN–BRAINARD. Miss Helen Ottoline Boissevain, daughter of Mr. and Mrs. Henri F. Boissevain, of Short Hills, New Jersey, to Mr. Calvin H. Brainard, son of Mr. and Mrs. William W. Brainard, of New York.

AMORY–HAGGIN. Miss Ann Amory, daughter of Mr. and Mrs. Eugene H. Amory of New York, to Mr. John Ben Ali Haggin, son of Mrs. William Zelcer, of Smithtown, Long Island, and Mr. Ben Ali Haggin of Tuxedo Park, New York.

BENJAMIN–PURDON. Miss Mary Benjamin, daughter of Mrs. William Massena Benjamin of New York, to Mr. Eric Sinclaire Purdon, son of Mrs. Eric Sinclaire Purdon of Washington.

BRIGGS–FISHER. Miss Susan Briggs, daughter of Mr. and Mrs. Walter O. Briggs of Detroit to Mr. Everell Edward Fisher, son of Mr. Charles T. Fisher of Detroit.

BURNS–BEDAUX. Miss Verona Burns, daughter of Mrs. Owen Burns of Baltimore, to Mr. Charles E. Bedaux, Jr., son of Mrs. Albert Laurence Bagnall of Los Angeles and Mr. Charles Bedaux of Montes, France.

CARRINGTON–BLAKE. Miss Delia Davenport Carrington, daughter of Mrs. Richard W. Carrington of Richmond, Virginia, to Mr. Robert Murray Blake, son of Mrs. Clarence Mason Blake of Greenwich, Connecticut.

FAHNESTOCK–POWEL. Mrs. Post Fahnestock, daughter of Mr. and Mrs. Allison Wright Post of New York, to Mr. Robert J. Hare Powel, son of Mrs. Elizabeth B. Crosby Powel of New York.

FAHNESTOCK – STABLER. Miss Caroline Fontaine Fahnestock, daughter of Mrs. Wladimir von Orlik Bouimistrow of New York and Mr. Snowden A. Fahnestock of Washington, to Mr. Warwick Brooke Stabler, son of Mrs. Jordan Herbert Stabler of New York.

GRANT–HITE. Miss Elizabeth Elliot Grant, daughter of Mr. and Mrs. Louis Newton Grant of Greenwich, Connecticut, to Mr. George Edgar Hite, 3rd, son of Mr. and Mrs. George E. Hite, Jr. of Greenwich.

HARDY–WATTS. Miss Isabella Ramsay Hardy, daughter of Mr. and Mrs. Alpheus Sumner Hardy of New York, to Mr. Edward Everett Watts, Jr., son of Mr. and Mrs. Edward Watts of New York.

HINE–HARWOOD. Miss Sibyl Young Hine, daughter of Mr. and Mrs. Frederic G. Clark of New York, to Dr. Paul H. Harwood, Jr., son of Mr. and Mrs. Paul H. Harwood of Southport, Connecticut.

JAMES–RENNIE. Miss Claude James, daughter of Mr. and Mrs. Edwin L. James of New York, to Captain A. J. Rennie, son of Mrs. J. D. Rennie, of Bexhill-on-Sea, England.



Vice Consul in Nassau. John H. E. McAndrews on the terrace of his home, which is characteristic of the comfort of living among the palms of New Providence, where it is always June weather.



Consul in Nassau. John W. Dye, who represents the United States in the Bahamas. "Babbitt," the family pet with him, was brought as a kid from an out island by his son. Photos: Stanley Toogood.

JANNEY–SAYEN. Miss Hannita E. Janney, daughter of Mr. and Mrs. Joseph Allison Janney, of Elizabeth, New Jersey, to Mr. William Henry Sayen, 3d, son of Mr. and Mrs. Frederick R. Sayen of Hamilton Square, New Jersey.

JOHNSTON–ROELL. Miss Elizabeth Waller Johnston, daughter of Captain Rufus Z. Johnston, U.S.N. (retired), and Mrs. Johnston of Newport, to the Reverend Rudolph Roell, son of Mrs. Clement Roell of New York.

JOHNSTONE–BROOKS. Miss Roberta H. Johnstone, daughter of Mr. and Mrs. James T. Johnstone, of New York, to Mr. Charles D. Brooks, son of Mrs. Ida Brooks, of Kansas City, Missouri, and Mr. Robert H. Brooks, of Little Rock.

JOHNSTONE – JOHANNS. Miss Yvonne Johnstone, daughter of Mr. and Mrs. James T. Johnstone, of New York, to Mr. Frederick L. Johanns, Jr., son of Mr. and Mrs. Frederick L. Johanns, of Brooklyn.

JOHNSTONE–WHITNEY. Miss Mary-Louise Johnstone, daughter of Mr. and Mrs. James T. Johnstone, of New York, to Mr. William Thaw Whitney, son of Mr. and Mrs. Geoffrey G. Whitney, of Milton, Massachusetts.

MCALPIN–MCKINLEY. Miss Anne B. McAlpin, daughter of Mr. and Mrs. J. Roderick McAlpin, of San Antonio, Texas, to Lieutenant William D. McKinley, U.S.A., son of Major General and Mrs. James F. McKinley, of San Antonio.

MACELHINNY–O'DONOGHUE. Miss Rosemary Murray MacElhinny, daughter of Mr. and Mrs. John MacElhinny, of Brooklyn, New York, to Mr. William O'Donoghue, son of Mr. and Mrs. Joseph J. O'Donoghue, of Brooklyn.

PROCTOR–FRELINGSHUYSEN. Miss Beatrice Sterling Proctor, daughter of Mr. and Mrs. Rodney Proctor, of New York, to Mr. Peter H. B. Frelinghuysen, Jr., son of Mr. and Mrs. Peter Frelinghuysen, of Morristown, New Jersey.

RAMSDELL–LAW. Miss Louise M. Ramsdell, daughter of Mrs. Edward P. Keltner, of San Bernardino, California, to Mr. C. William Law, son of Mr. and Mrs. Clarence L. Law, of Pelham, New York.

ROWLAND–STEEL. Miss Helen F. Rowland, daughter of Mrs. Monteith Rowland, of New York, and Mr. John T. Rowland, of Stamford, Connecticut, to Mr. Francis P. Steel, son of Mr. and Mrs. Alfred G. B. Steel, of Philadelphia.

TROXELL–SHEPARD. Miss Nancy N. Troxell, daughter of Mr. and Mrs. Edgar R. Troxell, Jr., of Bronxville, New York, to Mr. Blake Shepard, son of Mr. and Mrs. Roger B. Shepard, of St. Paul.

WEBB–PERRY. Miss Katherine Conant Webb, daughter of Mrs. H. St. John Webb, of Montclair, New Jersey, to Mr. Walter Perry, Jr., son of Mr. and Mrs. Walter Perry, of New Haven, Connecticut.

WILL–METTLER. Miss Kay Will, daughter of Mr. and Mrs. Harold Will, of New York, to Mr. John Wyckoff Mettler, Jr., son of Mr. and Mrs. John Mettler, of New York.

WOOD–LAMBDEN. Miss Marjorie Wood, daughter of Mrs. Warren K. Wood, of Pelham Manor, New York, to Mr. John F. Lambden, Jr., son of Mr. John Lambden, of New Rochelle, New York.

WEDDINGS

September 7. Miss Eliza Sargeant Disston, daughter of Mr. and Mrs. Jacob S. Disston, Jr., of Chestnut Hill, Pennsylvania, to Mr. Peter Lewis Stone; St. Paul's Church, Chestnut Hill.

September 7. Miss Joan Martin Gottfried, daughter of Mrs. George M. Gottfried, of Nutley, New Jersey, to Mr. David Keith Briggs, Nutley.

September 7. Miss Angelica Van Rensselaer Fales, daughter of Mr. and Mrs. Halliburton Fales, of New York, to Mr.



Conformation hunter champion. Mrs. William J. Barney Jr. of Fairfield, Connecticut, at the Fairfield County Hunt Club show. The horse is Mrs. Charles S. Munson's notable Imp. Bally Bohill. Photo: Bert Morgan.



Best in show. Mrs. Cheever Porter's remarkable Irish setter, Champion Rosecroft Premier. Left to right, Harry Hartnett, Harry T. Peters, William L. Burton and Harry P. Robbins. Photo: Bert Morgan.



Won reserve hunter. Mrs. Edward Lasker, of Port Chester, took this championship and was first in the ladies' hunter class at the Fairfield Country Hunt Club show at Westport. Photo: Bert Morgan.



At La Gentilhommerie. Lily Pons and her conductor-husband, Andre Kostelanetz, had only two days at their Silvermine home in Connecticut after their return from Honolulu. They are now with Frank La Forge in Canada, where the coloratura soprano is studying the role of *Marie* in "La Fille du Regiment," which is to be revived at the Metropolitan. Photo: Eric Schall.

Lawrence Boardman Dunham, Jr.; St. James Protestant Episcopal Church, New York.

September 10. Miss Lesley Hyde Ripley, daughter of Mr. and Mrs. Henry B. H. Ripley, of New York, to Mr. Hermann C. Schwab; St. James Protestant Episcopal Church, New York.

September 18. Miss Margaret Strawbridge, daughter of Mr. and Mrs. J. Clayton Strawbridge, of Merion, Pennsylvania, to Mr. M. Madison Clews; The Church of the Messiah, Woods Hole, Massachusetts.

September 21. Miss Beatrix Hoyt, daughter of Mrs. Franklin Chase Hoyt, of Wappingers Falls, New York, to Mr. Park Benjamin, Jr.; Wappingers Falls.

September 21. Miss Barbara Willington Bancroft, daughter of Mr. and Mrs. Herbert Bancroft, of New York, to Mr. Malcolm I. Davis; Church of the Heavenly Rest.

October 5. Miss Anne Willard, daughter of Mr. and Mrs. Charles Turner Willard, of Elizabeth, New Jersey, to Mr. Robert Budd Gibby; Elizabeth.

DEBUTS

September 4. Miss Hatheway Minton, daughter of Mr. and Mrs. Henry Miller Minton; Brookwood, Great Neck, Long Island.

September 7. Miss Nancy Dunning, daughter of Mr. and Mrs. Henry Sage Dunning; Dunwanderin, New Canaan.

September 11. Miss Anne Hammond Madden, daughter of Mrs. Jay Madden; Round Hill Club, Greenwich.

November 30. Miss Louise Frith Stickney, daughter of Mr. and Mrs. Henry Austin Stickney; St. Regis Hotel, New York.

BIRTHS

ABBOTT, Mr. and Mrs. Lawrence (Ann S. Tatham), a daughter, Sarah Tatham Abbott; New York, August third.

ABEEL, Mr. and Mrs. Neilson (Elizabeth Stackpole), a son; Morristown, New Jersey; August third.

AMENT, Mr. and Mrs. Walton C. (Mary Alicia Nickerson), a daughter, Alice Lindsay Ament; New York, July eighth.

BLACQUE BEY, Mr. and Mrs. Valentin Edouard (June Blossom), a daughter, Valérie; New York, July seventeenth.

DANENHOWER, Mr. and Mrs. John (Ethel C. Mitchell), a son, John Sloan Danenhower; New Haven, Connecticut, July eighteenth.



Back on the farm. Lynn Fontanne and her husband, Alfred Lunt, are relaxing for a month at their Genesee Depot place in Wisconsin preparatory to resuming their roles in "There Shall Be No Night" in New York. After eight weeks here the Robert E. Sherwood play will take them on a tour all the way to the Pacific Coast and back. Photo: O'Brien.

DOBSON, Mr. and Mrs. Walter N., Jr. (Janet Watson Bissell), a son, Rayburn Bissell Dobson; New York, August third.

FEAREY, Mr. and Mrs. Morton (Mary Senior), a son; New Haven, Connecticut, July twenty-fourth.

FERGUSON, Mr. and Mrs. Walton, 3rd (Nancy Trott Pearman), a son, Walton Ferguson; Stamford, Connecticut, July tenth.

FRANK, Mr. and Mrs. Charles A., Jr. (Dorothy Helene Pagenstecher), a son, Charles A. Frank, 3rd; Glen Cove, Long Island, July thirtieth.

GORDON, Mr. and Mrs. Thurloe Marshall, Jr. (Miriam Neftel), a daughter, Pauline Sawyer Gordon; New York, July tenth.

HADDEN, Mr. and Mrs. E. Kenneth (Cornelia Trumbull Tailor), a son, E. Kenneth Hadden, Jr.; New York, July eighth.

HARCOURT, Mr. and Mrs. V. Wilshire (Alice Jay), a daughter, Wendy Harcourt; Mount Kisco, New York, August tenth.

HATCH, Mr. and Mrs. John Davis, Jr. (Olivia Phelps Stokes), a son; Pittsfield, Massachusetts, August ninth.

HOLLAND, Mr. and Mrs. E. M. (Dorothy Trovence Mullins), a daughter, Barbara Brady Holland; New York, July eighteenth.

IGLEHART, Mr. and Mrs. Stewart (Marjorie S. Le Boutillier), a son; New York, August fourteenth.

INGANNIS, Mr. and Mrs. Mario (Barbara Bird), a son; New York, August fifth.

LIVINGSTON, Mr. and Mrs. Bayard U., 3rd (Elizabeth V. McGee), a son, Bayard U. Livingston, 4th; Boston, July fifteenth.

MEEKER, Mr. and Mrs. Robert DeWitt Clinton (Shirley Lazo Steinman), a daughter; New York, July seventeenth.

PARISH, Mr. and Mrs. Edward C. (Joan de Forest Brush), a daughter; Boston, July twenty-sixth.

PAYSON, Mr. and Mrs. Charles Shipman (Joan Whitney), a son, John Whitney Payson; New York, August seventh.

PHIPPS, Mr. and Mrs. William H. Phipps (Anne Woodin Miner), a daughter; New York, July twenty-second.

SUDDUTH, Mr. and Mrs. William Henry, 2nd (Muriel Selden), a daughter, Lynde Selden Sudduth; New York, July fifteenth.

TOY, Mr. and Mrs. Horace Robert Toy (Barbara Fish), a daughter, Leontine Marie Toy; New York, July twenty-fifth.

VAN BEUREN, Mr. and Mrs. Archbold (Margaret Plumer Ziegler), a daughter; Newport, August fifth.

WARD, Mr. and Mrs. William Evans Ward (Mary Piel), a daughter, Judith Ward Piel; New York, July ninth.

ART EXHIBITIONS

Sept. 1-15. Contemporary American Industrial Art; Metropolitan Museum of Art.

Sept. 1-22. Masterpieces of Enameling; Metropolitan Museum of Art.

Sept. 1-30. Mexican Art; Museum of Modern Art.

Sept. 1-30. New Acquisitions; Museum of Modern Art.

Sept. 1-30. International Sculpture; Museum of Art, Philadelphia.

Sept. 1-30. Paintings by Contemporary French Artists; Art Institute, Chicago.

Sept. 1-30. Old Masters; Golden Gate International Exposition, San Francisco.

Sept. 1-Oct. 20. Latin American Exhibition of Fine Arts; Riverside Museum.

Sept. 2-27. Garden Sculpture; Grand Central Art Galleries.

Sept. 9-Oct. 19. Italian Drawings for Jewelry; Cooper Union.

Sept. 21-Oct. 30. Medievel Arms and Armor; The Cloisters.

Oct. 1-5. An American Group; Associated American Artists' Galleries.

Oct. 1-15. Portraits; Artists' Gallery.

Oct. 1-20. Summer; Art Institute of Chicago.

Oct. 12-30. Carriage Design; Metropolitan Museum of Art.

Oct. 14-20. Paintings by Living American Artists; Metropolitan Museum of Art.

Oct. 17-Jan. 19. Miniature Rooms by Mrs. Ward Thorne; Art Institute of Chicago.

Oct. 20-26. Antiques Exhibition; Hotel Commodore, New York.

Nov. 1-Jan. 5. Art Finds A Way; Brooklyn Museum.

Nov. 9-Jan. 5. Children's Clothing; Brooklyn Museum.

Nov. 14-Jan. 5. American Painting & Sculpture; Art Institute of Chicago.

THE OPERA

The forthcoming revival of "La Fille du Régiment" at the Metropolitan Opera House may be looked upon as a slightly belated centennial celebration, although not intended as such. For it was early in 1840 that this opera by Donizetti first saw the light at the Opéra Comique in Paris. It crossed the ocean in due season and has been heard here in three, and very likely four, languages. But at rather long intervals; so that the revival, with Lily Pons as *Marie*, will be to many operagoers in the nature of a novelty.

Novelties in the operatic field are few and far between these days. The opera house in Germany, Italy and France have brought forward work after work since the opening of the present century: they have had to do so. But it is only once in a matter of years that there comes aloong an opera worth the expense of mounting at the Metropolitan. Many novelties have been given a fair chance there; but most of them are not even memories.

In the circumstances the fresh notes of the season of sixteen weeks which is to open on the second of December must be revivals. Which state of things will by no means displease the average operagoer, who likes the tried and true for his musical fare.

What effect the structural changes of the summer at the Metropolitan will have on the personnel of "the seats of the mighty" it is too early to say. The parterre will be there as of old; but with opera house, instead of individual, ownership of the thirty-five boxes there are bound to be material changes. The grand tier, which tried its level best to be a second "golden horseshow" when the Metropolitan had its inaugural year more than a century ago, is no longer itself: the entire central portion of the circle has been given over to much-needed seats at a lower price than the prevailing one downstairs.



Holding her own. Miss Anne T. Haskell at the Monmouth County Kennel Club show at Rumson, New Jersey, near the summer home of her parents, the Amory L. Haskells. Photo: Bert Morgan.

SANTA ANITA'S FLORAL TRACK

Which is the world's most beautiful race track? You see the one in the northern part of Miami, with its fine tree-lined approach, its flowers and—not least of all—its large flock of roseate flamingoes, and you are prone to answer: Why Hialeah, of course. Then along comes an Australian friend of yours, and chimes in; "Oh no, Sydney." So there you are, after you have had the assurance that the Sydney track has a peculiarly gay color distinction because of those red flowers that everybody sets such store by "down under."

But, between Miami and Sydney, though by no means as the crow is inclined to fly, lies the Santa Anita track, which will be fairly overflowing with bloom when the season starts on the twenty-eighth of December. So much so that out in that part of California they speak of "Santa Anita flowers." This is not only because they are in such a high degree of profusion but for the reason that no end of them have a second chapter of history in private gardens. That is the way it is with Santa Anita; every season, on the last day of racing, the spectators are privileged to go to the infield and just help themselves to plants.

The number of plants used for the infield display alone is nothing short of prodigious—three hundred and fifty thousand calendulas, one hundred and eighty thousand pansies and twenty thousand violas are some of the figures of short-lived plants that keep company with sixty-foot Washington palms, eucalyptus and a wealth of boxwood. Elsewhere on the grounds are pansies and primulas by the thousands and cyclamens and cinerarias by the hundreds, along with Brazilian pepper, Washington naval and Manzanillo olive trees and tubbed laurels and palms. And on the paddock fence the yellow bloom of *jasminum primulinum* is a cheering winter sight.

In the Field of Art

MODERN decorative art has been running after so many false gods that it is refreshing to see the fine restraint that the interior of the new *America* displays. The circular-effect ballroom, in particular, is a model of such ensemble effect; it commands nothing short of rapt admiration. The indirect lighting from a shallow dome-within-dome illumines walls of dull grayish white, lightly shimmering, that set off admirably the rich red of the carpet and the slightly lighter shade of the upholstery of chairs with aluminum frames. Here the concentration of bright color ceases; for the leather banquettes match the walls. But, lest there be actual separation of the two general tones of the scheme, the port-hole drapes of hand-woven oyster-white raw silk have each a single embellishment of a huge American Beauty rose with two green leaves done in heavy raised chenille loop stitch. This is a room, the decorators of the big United States liner, Smyth, Urquhart and Marckwald, may well be more than proud of.

In the main lounge, two decks in height, the use of much soft beige color provides as strong an appeal to the eye as if there were an endeavor to do something boldly modern. Some of the chairs are given a slight touch of gayety by needlework figures of coral, starfish and so on in red and green. The mezzanine railing and the metal leaf ceiling add a pleasing bronze touch to the feeling of harmony. And silver has its place in the background of the Everglades mural which Charles Baskerville has painted to frame the main doorway of this room—opposite the stage. Restraint again. Nothing cries aloud; the white wading birds in gesso relief stand out against the silver as fittingly as if it were the pale gray sky just before a Florida dawn. Paul Manship is also a contributor to the lounge, this with the "Morning," "Day," "Evening" and "Night" sculptured groups on the commodes.

It is significant of the vast range of art development on this side of the Atlantic that the first prize in the International Business Machines Corporation's American show at the Golden Gate Exposition was carried off by an extra-territorial rather than a continental competitor. For it was Reuben Tam, from faraway Kauai in Hawaii, who took premier honors. This with a native subject, "Koko Crater." In the order named, he left Michigan, Connecticut, Pennsylvania, Kansas, New York and Ohio behind in an aggregation of fifty-three paintings corresponding in individual sources with the I. B. M. one which is such an interesting highlight at the New York World's Fair. Both of these exposition shows, coupled with last year's international ones by the same corporation, are a notable tribute to Thomas J. Watson, the president of the I. B. M., for the purposeful care with which he set about doing well something distinctly worth the doing.

Japan meant well, but it was a grievous error to give over last year one wall of its superb pavilion to evidences of occidental influence on its art. Those oils were blots in the artistic 'scutcheon of Nippon. Far, far better such typical paintings as that lady in blue by Kipo Kodama called "After the Showers" and Tekison Uda's "Wild Geese at Home" which are among the present occupants of the same space. They are unforgettable joys—as are, on the other side of the room, Jippo Araki's "Cormorant Fishing," Senjin Gokura's "The Moon and the Herons" and Nanpu Katayama's "Morning at Itsukasaima."

The change gives the Japanese Pavilion a nearness to perfection as to national art and decorative character that no other foreign interior possesses. Some are beautiful enough and all that, but they are not so distinctively of the country. The temptation to crowd the place with exhibits has been resisted with rare good judgment; the art objects in metal, porcelain and wood are not numerous as such displays go, but each piece is a choice one.

Very likely the Museum of Costume Art in Rockefeller Center has been building better than it knew. In any event, with Europe in the state it is, this museum is to a greater degree than ever before a factor in present-day fashion design. It is now a veritable fountainhead of inspiration for the creative talent in the world of fashion that formerly centered in Paris. Its work had extended across the country to Hollywood some time ago. Although it is only three years since Irene Lewisohn, M. D. C. Crawford, Aline Bernstein, Lee Simonson and Clarence Stein founded this museum, it already has no less than twenty-four hundred articles of dress, covering a period of four centuries.

It is no small pleasure to put in a good word for the free shows at the New York World's Fair. And they need it; many go again and again and come away without so much as being aware of the existence of even the best of these exhibitions—for the most part moving pictures. This is particularly true of the surpassingly beautiful movie theater in the French Pavilion, which the parting of enormous green velvet curtains reveals. The soft red of the upholstery of the chairs is repeated in the printed figures, on a cream-colored ground, of the fabric with a *toile de jouy* effect that, draped from the cornice between silver columns, forms the walls of the circular auditorium. Long silver lighting fixtures complete one of the most artistic decorative schemes at the Fair. For the circular corridor, with its interesting *décor* and costume sketches, rich green velvet backs the inner drapery. The showing of beautiful French scenic, industrial and folk subjects is counted as free since the ten-cent fee now charged is a contribution to relief work.

AT THE WORLD'S FAIR

Great Britain's theater gives first place to news, particularly of the war: but it has had most interesting pictorial studies of the koala bear, the lyre bird and the penguin—along with alternating Australian and New Zealand scenes. Brazil, showing Rio de Janeiro in colors, coffee from the tree to the sampler's room in New York and the great waterfalls of those United States; Belgium, with a fine pictorial survey of Ostende among other things; Italy, which has added a third building to its representation at the Fair, and Canada all offer refreshment for the mind and rest for tired feet. Not forgetting our own Federal Building, with its epic film, "The Land of Liberty," and such outstanding titles as "The River," "The City," "Man of Aran" and "The Edge of the World" in the educational end of the W.P.A. building. Of the "funnies," the color ones in the new Ford theater, the Food Pavilion and the Petroleum Building are outstanding.

MANY HAPPY RETURNS OF THE DAY

September 1—Rex Beach
September 2—Henrietta Crosman
Hiram Warren Johnson
September 4—Campbell Bascom Slemp
September 6—Otto Kruger
Joseph P. Kennedy
September 7—John Coolidge
J. Pierpont Morgan
September 8—Claude Pepper
September 11—Lawrence B. Elliman
September 12—Henry L. Mencken
September 13—John J. Pershing
Henry Fountain Ashurst
September 14—Joseph W. Bailey
September 15—Raymond Edward Jones
September 17—John Holmes Overton
September 18—Peter Goelet Gerry
September 19—James Edmund Ives
Key Pittman
September 20—Lewis B. Schwellenbach
September 22—Joseph P. Day
Alfred G. Vanderbilt
September 24—Dr. Thomas Darlington
September 27—William J. Clothier
September 28—Marshall Field
Oscar Tschirky

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A VIVIDLY spectacular moment in a high-goal match on the excellent polo field in the Sands Point section of Long Island. There are no less than eighteen fields for such matches on the picturesque North Shore. One of these, on a thirty-acre tract just off Jericho Turnpike, is "Pete" Bostwick's personal contribution to sport for the people and as such it has been a marked success from its inaugural day.

Utopia of Horsemen

By CLARKE ROBINSON

SOMEWHERE beyond the sunset has always dwelt, to the ardent horseman, the embryo of his fairyland. Paddocks where stallions drowse on sunlit days. Graveled stable yards and steeplechase courses just over the road. Little foals tripping gaily beside their dams that may one day triumph with silk on their backs. Tan exercise gallops where yearlings are taught the use of their legs. Boxes and granaries, haylofts and feed-houses and the clean unforgettable scent of saddlesoap and ammonia. The thrill of a filly's soft muzzle against one's cheek and the canter off over the knolls with a good hunter under one as the sun bursts over the tree tops to glisten on the dew. The greeting neigh of a favorite mare as one trudges home over a moonlight meadow.

Utopia say you. No; just the North Shore of Long Island, which in the last decade has arisen to undisputed prominence in the world of the horse. Blue Grass and Eastern Shore folk and those who have hunted the elusive fox around Philadelphia with celebrated packs since the days of our forefathers may have their traditions. Aiken in the spring and Camden with its boasts of health-giving iodine grasses and the glamorous and gilt racetracks of California, on which fabulously high stakes are fought for to the roar of cinema stars, may occupy the headlines. But when it comes to downright horse country there is not a place in America, acre for acre, where the horse comes into his own as he does in that stretch of land which begins as the populated districts across the East River from Manhattan drop off and extends on out to where the deep sea fisherman takes over and holds high court.

Jumpers and polo ponies, three-gaited saddle horses and five-gaited saddle horses, trotters and pacers, hurdle horses, working hunters and lightweight hunters, bridle trail hacks and every other known brand abound here. Major racetracks, over whose courses many of the most historic renewals of stakes in our land are fought out, dot the section. Eighteen polo fields where high goal contests are played, trotting race events, fox hunting clubs, horse shows at Sands Point, Port Washington, Huntington, Stony Brook, Old Westbury, Brookville, Piping Rock and Locust Valley take place each year. Top gentlemen riders, owners who have won the greatest stakes on the flat and over brush, east, west, north and south, ranking polo players, youngsters who start jumping obstacles on ponies at six and exhibitors who breed their own champs, reside within this area. They have been born and raised right in this section and know no other language than that of the horse.

On the rolling two hundred and fifty acres of F. Ambrose Clark, near Westbury, is a two-mile steeplechase course where the celebrated Meadow Brook Cup is competed for each year by the land's most famous steeplechasers. The magnificent setting which acts as a background for Broad Hollow House, the manor itself, is one that might be a baronial estate in Britain. Adjacent stables quarter the finest jumping stock in training—Night Heron, from Tourist II the Sanford sire; Red



ON THE especially important handicap and stake days there is always a large and representative gathering of the North Shore horse set for luncheon at the Turf and Field Club at Belmont Park. There will be a resumption of such scenes as this at the meetings of late September and early October.



TOP notch polo on this Bostwick field, created by "the fastest little polo player in America," may be enjoyed by the general public for so low an admission fee as fifty cents. The field is as level as the surface of a billiard table and the stables are most modern. Photo: Freudy.

Gauntlet, the son of American Flag; Sir Bluesteel, winner on his only start this year; Brandywine Fox, the Man O'War colt; Lancastrian, Swift and Sure, that took down the Pimlico Spring Maiden; Mrs. Clark's Bachelor Philip, that romped home first in the 1940 renewal of the Georgetown Steeplechase; Invader, Flying Lancer and Encore.

The far-flung acreage with its woods crisscrossed by shaded paths and the fields where horses, cattle and sheep graze represent everything that a horse-loving squire could dream of.

Not far away, along Hitchcock Lane, is the smaller but no less attractive estate of Thomas Hitchcock. Many of the jumpers carrying the pea-green silks of this stable which have taken down the main brush and hurdle stakes at Belmont, Saratoga, Pimlico and Aqueduct were foaled in these very paddocks. On these grounds live the incomparable Annibal, that captured the grand match race at Belmont this spring; Satilla, twice a winner since spring; Naruna, Oneechee and a dozen others. A little bit farther are the broad acres of the Whitneys—Mrs. Payne, John Hay, Mrs. Charles Shipman Payson and the C. V.'s—where such aristocrats as Galsac, Cherry Jam, Pirate Flag, Sailor Beware, Homburg, Black Toney's Massa—winner of the Spring Maiden at Belmont—Torch Song, Sweetie Pie, Button Button, Gay Charles, Red Rain and Roustabout are kept up to the peak of training for top steeplechase events.

Pete Bostwick, the fastest little polo player in America, has, at his place in Westbury, the British horse, Cottesmore, winner of the two and one half mile Meadow Brook Steeplechase at Belmont a few weeks back, as well as the good horse Masked Knight, Pompieus and Nellie Bly, while his brother Dunbar maintains a stable full of harness stock. "Louie" Stoddard, who breeds and trains now after having achieved first honors as a gentleman rider, boasts of the good horse Straw Boss that he runs in his wife's name. This well-bred animal captured the Indian River stake at Delaware Park and to keep him company are the Man O'War colt, Deserter; Chimney Sweep's Star Bramble, Hearth Brush—the son of the Great Balko—Danny Bryne, Blackcock, Felt Slipper from the British sire Felstead and two useful colts that Jim Ryan brought over from England, Bachelor Lad and Scout Whistle.

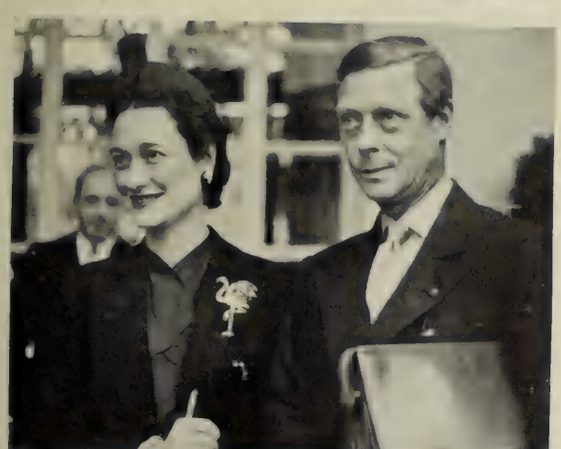
Mrs. Robert Winthrop has her own training track and in the bright sunshine of the early morning you may watch Saluda, Challenge, Jack Horner, Amalfi, Burgoman, Salem and Aboyne being worked over the brush. Theodora Ayer, of the Boston horse family, has persuaded "Larry" Mills, Augustus F. Goodwin's old stand-by, to train her Guidon II and the remainder of her stock over her hundreds of acres. Harold E. Talbot, down at Roslyn, has Big Rebel, Ship Executive, Brother Jones and The Hopper. Mrs. Frank Gould owns Game Runner and Black Sweep while Mr. Gould balances the thoroughbred stock on their beautiful place at Cold Spring Harbor with Bay Hero and Edile. Mr. Edward Q. McVitty at Garden City has just had Pat Gauardo score in his silks at Delaware Park and also races the valuable Peete Wrack colt Peterski. "Johnny" Schiff, of Oyster Bay, keeps Lancegaye's Irish Lancer in training and Robert Lehman out at Sands Point together with his tremendous string of polo ponies can bring the perennial starter in the Liverpool Grand National, Didoric, up to a race any time he chooses.

Out of Roslyn on the vast green lands of Charles V. Hickox, the United Hunts holds its annual spring meeting each June. The Bowman Cup, one of the most highly *(Continued on page 49)*

IT IS on the time-honored field at Meadow Brook that the principal activities of September will take place. The open championship event, starting on the seventh, will be followed by the lively competition for the Monty Waterbury Memorial Cup. Other events will carry the polo on this field through a fortnight.







THE Duke of Windsor, who is commander-in-chief as well as Governor, and his Duchess, at Lisbon on their way to Nassau. Photo: Wide World.

Royalty Comes to Govern the Bahamas

HIGH above Nassau, Government House is finely silhouetted beyond the profusion of magenta bloom the bougainvillea hedge affords. The portico is the main entrance of the virtually new mansion which arose from the remodeling of several years ago. Photo: Stanley Toogood.

THE east entrance to the grounds of Government House is appropriately guarded by ancient cannon identified with the capital's fighting days. The reception hall is where dinner guests stand in a semi-circle to await H. E., now for the first time H. R. H., and the Governor's lady. This view is toward the living room. Photos: Stanley Toogood.





Dependable Roses for Autumn Planting

By P. J. McKenna

BEHIND the beauty and romance that surrounds our modern roses are generations of patient and intelligent hybridization to implant and fix desired characters and long years of careful selection designed to meet a rigid standard. Add to this, sound horticultural practices based upon the fundamentals of plant growth and development and we have not only the background out of which our roses have emerged but what also is of equal importance, the art of their successful cultivation. No garden flower the world over has had bestowed upon its development so much well directed and sustained effort. Perhaps that is why we expect so much from the rose. It is also the reason why the rose, under the proper conditions, is capable of giving such ample returns for time and effort expended.

The roses that are the mainstay of our gardens in summer are drawn largely from four or five closely related groups or classes. It is from these, according to his interest, that the amateur will select the varieties he wishes to grow.



AMONG the newest of the miniature, or fairy, roses, Pixie is a perfect development of the type. The white blooms have a touch of pink in the Autumn. Pixie is not only fine for the rock garden but as a house plant. Courtesy The Conard-Pyle Company

This matter of selecting the best varieties is fraught with many pitfalls and sometimes disillusionment, since rose varieties differ not only in their adaptability to soil and environment, but also in degree of hardiness, vigor and length of flowering season. Accordingly it behooves the amateur to approach this step with due caution. Unfortunately the high-sounding claims of catalogues are not always substantiated by later behavior. This is especially true of some of the newer introductions. By all means try the new ones. Success, however, is only assured with roses that have stood the test of time and are still in demand.

Another stumbling block is the patented rose. The erroneous impression exists that because a rose is patented, it is the last word in rose perfection. Nothing can be further from the truth. The patent has nothing whatever to do with the quality of the rose. It merely protects the propagating rights of the introducer.

What are the qualities one should look for in a rose? First, abundance of bloom; then vigor to maintain a full season of it, hardiness to withstand the vagaries of climate and, what is all too often overlooked, resistance to disease. These should be the inherent qualities of a good variety. It is well to remember, however, that, in a large degree these qualities can be influenced by the kind of cultural treatment we give the plants.

As a group, the hybrid teas hold premier place chiefly because many varieties possess in a marked degree the characters I have outlined—besides having a great range of color and artistic form.

Among the best of the new varieties of hybrid teas that have done well under varying conditions there are several to be recommended especially. In the yellows, Eclipse is excellent; it forms a well-shaped bud that develops into a good flower, and the long stems make it valuable for cutting. Poinsettia is a rose of dazzling scarlet, producing full well formed flowers throughout the season. It holds its color well, too. Duquesa de Penaranda, which was introduced from Spain, is a rose of excellent deportment, cinnamon peach in color and with a fine perfume. It blossoms repeatedly throughout the season and seems quite resistant to disease. Mrs. Sam McGredy, though not a new rose, is of quite recent origin. The color is orange-scarlet changing to copper and as a half-open bud it has a most artistic appeal. For those who like a big pink rose, one that is hearty and dependable, Miss Rowena Thom should prove satisfactory. It has vigor, hardiness and perfume, combined with continuous bloom.

Madame Butterfly, introduced in 1918, is not a large rose; but the exquisite form and texture of the half open flower excites admiration. Pale silvery pink in color, it is in bloom all season and makes a good cut flower. Madame Leon Pain is a variety that should be in every garden. It never ceases blooming. In the hot days of August when many rose varieties are going to sleep, Madame Leon Pain is still in evidence. It is an old variety; but, in my estimation, one of the very best. The color is soft pink.

Polyantha roses, rapidly gaining popularity, form a group which has undergone some remarkable changes in recent years. Formerly classed as dwarf-growing roses with small flowers, many varieties are being produced that are as tall as hybrid teas, and with flowers just as large.

The dwarf polyanthas are graceful little roses. They are quite hardy, requiring little if any pruning and are very suitable for low borders. Among the smallest, the most graceful is the variety Cecile Brunner, called the "sweetheart rose." It has a very small finely formed bud of light pink, with a yellow base. Cecile Brunner is the perfect rose for nosegays and corsages. Maman Turbat, old china rose in color, is also very dwarf. Sunshine lives up to its name and its golden *(Continued on page 44)*



ONE of the most beautiful of the hybrid tea roses originating in Spain is the Duquesa de Penaranda, which is cinnamon-pink in hue. It blooms all the season and appears to be disease-resistant. New York Botanical Garden.



THE new florabunda type of rose, here seen in the extensive Jackson & Perkins planting in the Gardens on Parade at the New York World's Fair, is a boon to the home gardener. For it provides continuous massed bloom. Photo J. Horace McFarland Company.





TIME has proved Mrs. Leon Pain, soft flesh pink in color, to be a rose for every garden. Miss Rowena Thom, above, is also a pink hybrid tea. New York Botanical Garden.



SHANGRI-LA, here viewed from the drive, was designed by John Lloyd Wright to fit a site on which it appears to have settled down most comfortably. The appealing combination of limestone and shingle facing is unusual.

THE HOUSE OF THE SEVEN LEVELS

By PAYNE NOTT

THE world today is seeing a change in what people find of interest in life, a change bringing about a new approach to home-building. It is a trend in keeping with a trend distinctly of the present day and generation.

John Lloyd Wright would not be the son of his distinguished father if he were not quite in line with all this. He is nothing less than a fearless advocate of the type of architecture expressing the very thoughts and character of the owner, something as novel as the quality of freedom to which youth seems to be dedicating itself just now.

Since architecture is the most static expression of life it must, perforce, put into wood, stone or concrete the opportunity for living in the modern way. Greater simplicity is looked for, if not called for; likewise increased comfort, a finer conception of ease, more profound beauty, a materially closer relation of the house to nature and, to a well-rounded degree, a fuller enjoyment of life itself.

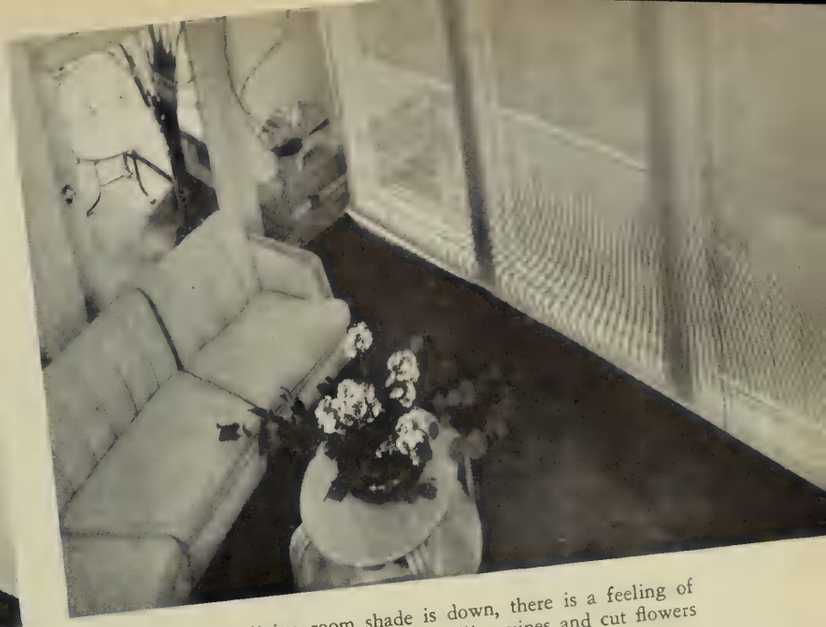
Mr. Wright calls this idea of living "organic architecture." And of it he goes on to say: "It's not any particular style of architecture, but architecture itself—a structure embodying a high conception of the individuals who are to occupy it." He never feels that he has designed a successful home unless, when the time comes, he finds a happy and contented client settled in it. He thinks first in terms of a series of units providing a maximum



FROM the terrace the extraordinary height of the living room windows is notably in evidence. For the most part the landscaping has been confined to the terrace, so that advantage of natural vegetation might be taken. Blueberries, for example, have been finely massed.



THE vista from the overpass into the lounge. Over the railing one looks down on the living-dining room, with limestone and plaster facing. This overpass is spacious enough for dancing.



EVEN when the living room shade is down, there is a feeling of the out of doors; so many are the trailing vines and cut flowers used to brighten the simple modern background.



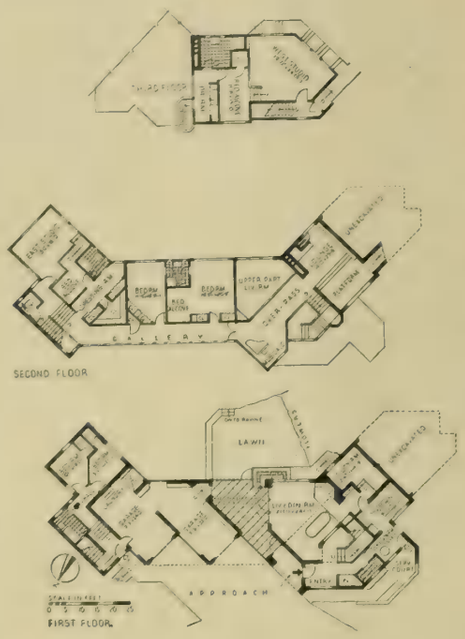
THIS view of the dining end of the living room affords a good idea of the manner in which the overpass has been made to serve a practical purpose and yet conform with the architectural scheme.

of light, air, comfort and expansion combined in a harmonious whole. The artistic effect, he feels, takes care of itself as the construction unfolds.

Mr. Wright follows no set rule. His plans from the start are honest, simple and, as to meaning, straightforward. Every element in the finished home is formed from the construction of an idea. Therefore it expresses an emotion. He works unfailingly on a common sense process which tolerates no distortion.

The site chosen for Shangri-La, the Frances Gordon Welsh house in Michigan City, offered the architect inspiration at the start. The highest point on a ridge in this section of Indiana, with a fine view of lake and dunes, it naturally suggested a house growing out, as it were, from the contour of the land. Actually, the house rises in seven levels, from the east wing to the owner's studio. The side of the house facing the road is a wall making for privacy—something always desirable and so frequently sacrificed on one altar or another. Reinforced concrete and limestone set off by cedar shingles, meet happily in an architectural scheme in which large expanses of plate glass figure prominently.

An unusual feature of this house of light is what Mr. Wright calls the "overpass," a long gallery with a frieze of windows which look out on the lake and



the beach. Three suites open from this gallery, which has ample room for dancing higher up than the living room, which is also for dining, and the music room.

One is scarcely conscious of any deliberate interior decorative plan when passing through the rooms of this unusual dwelling; the art is all so integrated with the house itself that thought is of the whole rather than of any particular part of it. Yet the treatment of the living-dining room walls calls for admiring attention because of the happy combination of limestone facing with plaster. Then again, the use made, in several instances, of opaque glass partitions is exceedingly well thought out along practical as well as aesthetic lines. Walls of glass, not only in the home but in the garden, have come to stay. And their future will be infinitely greater than their present. Stratified sandstone is likewise employed with fine effect in the construction of the massive fireplaces throughout the house. This material of rather subtle coloring not only possesses dignity but it has the advantage of tried and true durability. Basswood for the folding doors and wooden fabric for the window shades are other appealing features. In the several bedrooms the delicate pastel tones are a delight to the eye.

AS light veritably floods the living room of Shangri-La, it seems almost as much out of doors as the terrace itself. The overpass, or gallery, is partially seen above.





Photographs: Samuel H. Gottscho

Distinguished Rooms

REGENCY dominates the living room in the New York apartment of Mr. and Mrs. Oskar Homolka. Black, gold and red form the striking color scheme. The settee against the curved window is black and gold, the armchairs are black and gold Regency covered with red and white striped moiré. On either side of a Regency console table is a chair in off-white matelassé, and the small table near the chairs is in gold with a clear mirror top. The glass curtains are white voile and the over-draperies are gray matelassé de Touraine. Lower right—A room with accordion doors opening into the living room and furnished in harmonious colors may also be used as a guest room as the large couch is really a day bed. The drawing over the day bed is by Diego Rivera, and much of the furniture is antique mahogany. Lower left—A room of great comfort is the library with its bookshelves of bleached oak, and cupboards below faced with pigmented veal-skin leather. The desk and swivel chair are of pigmented oak with teal-blue leather.

Interior Decoration: Studios of Jac Lessman







The Labrador Retriever as an All-Around Hunting Dog

By Arthur Roland

HOWES Burton's Grackle does his bit for this year's Jay F. Carlisle Memorial field trial. Mr. Carlisle was one of the most noted fanciers of the breed in the days when its American reputation rested on worth as a retriever. Yet the Labrador is a grand hunter if set to his task.

THE Labrador retriever, one of the greatest of hunting dogs, is being made a victim of the fact that this is an age of specialists. That belief, at least, is causing concern to some of his most devoted friends and enthusiastic admirers. He is being handicapped, they say, by the fact that emphasis on his real hunting qualities is being subordinated to keeping him before the public solely as a retriever.

It is probably wrong to attribute this to an American tendency to specialize. As a matter of fact, he developed his greatest field prowess abroad under conditions that made it desirable to accentuate his retrieving qualities. That was on the big shooting preserves in England and Scotland, where his function was merely to sit by his owner in the blind over which the birds were driven by beaters and then to retrieve those that were brought down.

That called for emphasis on steadiness and ability to take direction. When a number of birds were shot, he had to be able to find others after the one he had particularly marked had been retrieved. It also needed a keen-scented dog to seek out and bring to the bag any runners that might have gone some distance.

When American sportsmen began bringing Labradors to this country in sufficient numbers to warrant the holding of field trials for them here, they received assistance in planning the trials from the British breeders and trainers. It was only natural that in the circumstances they should call upon the dogs to do the same things for which they had been trained abroad. Any departure from that, they felt, would be likely to undo what had been accomplished in the early schooling of the dogs. One that has been taught only to retrieve would be bewildered if suddenly handed another assignment.

Many doubt whether those fears were justified, but they did exist. So in spite of the difference in hunting conditions in this country, the Labrador was asked only to retrieve in trials. And trials are the arena—possibly they might be termed an animated show window—in which the hunting breeds give demonstrations for the public of what they can do.

The man who is in a position to buy only one dog to take into the fields with him for a day's sport naturally wants an all-around hunting companion. He wants a dog to find the birds for him and get them into the air—not merely fetch them back after they have been shown. If the dog stayed at his heels, he could plough through cover from morning until night and possibly not once hear the whirr of a rising bird.

The Labrador, all his admirers agree, need not be a one-purpose dog. He is a grand hunter, if set to the task. His size and speed fit him exceptionally for working the tough cover that one finds, especially in the upland sections, on this side of the Atlantic. Yet the conditions under which he has competed are such the comparatively few persons are aware of that. It has been an almost endless chain which has circumscribed the activities of the breed and limited the spreading of his popularity. Those who raise Labradors train them for the conditions under which they will compete in trials. The specialized nature of those trials prevents the dogs from demonstrating all that they can do.

It was to overcome that condition that Charles L. Lawrence, ardent field trial enthusiast and now president of the Labrador Retriever Club, a few years ago staged a trial in which the Labradors were to compete like spaniels. They were to find and flush the birds, as well as remain steady to wing and shot and to retrieve them.

Few of the performances at this initial trial were brilliant. But, considering the radical departure from what the dogs previously had been asked to do, they were surprisingly good. There was so much enthusiasm for Mr. Lawrence's idea that the trial has been continued each year since.

In many instances, at this first trial, the dogs broke. They started hunting well enough. Labradors normally take direction beautifully, so it was not difficult to keep them hunting within the desired limits—not so far ahead of the gun as to make shooting difficult. They assumed, however, that they were seeking a dead or (*Continued on page 52*)



ECHO, at a trial on the Long Island estate of Gerald Livingston, gives Mrs. Morgan Belmont proof of the Labrador's reliability in seeking out and bringing to the bag.



JAMES Cowie is pleased as pleased can be to handle Champion Earlsmoor Moor of Arden, owned by that authoritative New York fancier, Dr. Samuel Milbank.



THIS Labrador, with Mrs. E. Roland Harriman, was taught to sit by his owner as have been the retrievers used in the shooting blinds of England and Scotland.



HERE it is the interesting curly-coated type that is out in the open eager for sporting opportunity, with J. Gould Remick. The Labrador did not originate in the region of its name but in Newfoundland, where it was bred down from larger water dogs. And it was as a hunting dog that it was first taken to England, rather than as a fine retriever.

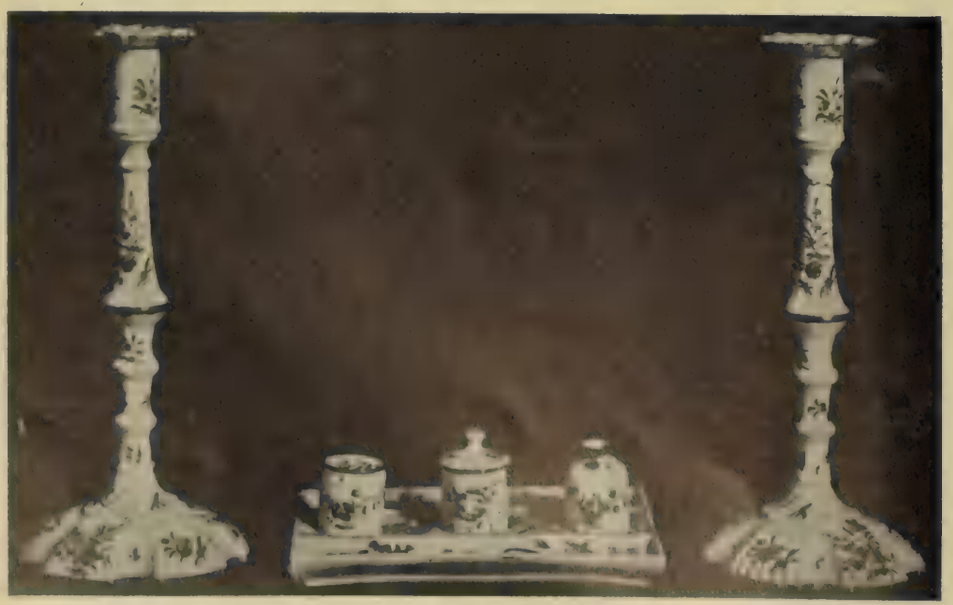
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Famous Old English Enamels

By G. B. Hughes



A PLAQUE of Battersea or South Staffordshire enamel with a scene borrowed from Claude Lorrain's "Sacrifice at the Temple of Apollo" painted in brilliant colors. Victoria and Albert Museum.



A PAIR of candlesticks and a cruet set of Bilston enamel decorated with delicate rose-colored flowers and gilt borders. Pink enamel thus embellished was a Bilston specialty. In Mrs. Bantock's collection.

THERE is a charm and quaintness about the English painted enamels of the latter half of the eighteenth century which subtly suggest their romantic association with a bygone period. Painted enamel work, an art invented in the fifteenth century by a Venetian glass blower, was first made in England by Stephen Theodore Janssen at York House in Battersea about 1750.

Janssen was an important city merchant, alderman of the City of London, Lord Mayor in 1745, and third son of Sir Theodore Janssen, a French refugee. Stephen Theodore became the fourth and last baronet, and when he died in fashionable Soho Square he was the close friend of princes and the boon companion of artists.

York House was the onetime residence of the archbishops of York, and within its walls Henry VIII first met Anne Boleyn. Janssen acquired the property, and from his factory originated great quantities of caskets and tea caddies, candlesticks, ink stands, cane heads, snuffboxes, *étuis,* and other articles of dainty use. Battersea enamels were laid on a copper base and had a soft white enamel background which was decorated either by painting or transfer printing. Although Janssen's work met with great appreciation he became bankrupt in 1756 and York House was closed. After the closing of York House, Ravenet, who had worked with Janssen, went to Worcester where he introduced the method of transfer printing on china. The high glaze peculiar to Battersea enamels is an indication that lead played an important part in its composition.

The decoration, usually pictorial, and frequently copied from some popular print of the period, was engraved on a metal plate and transferred to the white enameled surface of the object to be decorated by contact painting. The copper plates used for the transfers never produced many more than two hundred successful copies. Landscapes, figures, vases, flowers, birds, portraits of celebrities were favorite motifs, but many boxes were also enhanced with mottoes, sentiments and verses. Transferred designs were usually in black or sepia, but crimson, mauve and brick red were also used. This method of decorating is peculiar to British enamels, a point to be remembered when deciding upon the origin of a specimen.

Enamels emanating from Battersea can be divided into three general groups: those decorated after the manner of the china painters and hav-



A GROUP of amusing and decorative *étuis*. The first is Bilston; the second, third and fifth South Staffordshire; the fourth probably Continental, and the sixth either Battersea or Bilston. Courtesy: Victoria and Albert Museum.

ing designs inspired by the potters of Dresden and Sèvres, specimens with printed decorations; pieces suggestive of the colored engravings of the late eighteenth century.

In color the snuffboxes of Battersea generally had grounds of pink and blue laid on the white base enamel. These were nearly always finished with gilt or gold scroll work and foliate ornament. Many enamels from this factory were imitations of French enamel work, but though often copyists the old Battersea decorators were not slavish in their copying.

Many of the brilliant colored enamels that are attributed to Battersea originated in all probability in South Staffordshire, at Bilston or Wednesbury where several factories were devoted to the manufacture of the decorated enamels until well into the nineteenth century. It has been definitely established that painted enamels were produced at Bilston in 1760 and recently a lease has been discovered referring to a Bilston enamel works in 1749. Records dated 1780 show that there were at least three makers of enamel boxes then established at Bilston—Thomas Perry who died in 1808, Mary Bickley who died in 1780 and Isaac Beckett.

Enamels from the Bickley factory were all hand painted and are among the most delightful of their kind. Printed transfers were never used. Beckett's factory was established before 1757 and specialized in *étuis*. Transfers were extensively used in this factory for pictorial work. Bickley's and Beckett's enamels are liable to be confused with Battersea productions.

Bilston enamels were decorated in all colors, a specialty being a peculiar pink or rose-colored enamel painted with small flowers and gilt borders. The rose color, known as rose Pompadour, was apparently not used earlier than 1760.



A WINE strainer and mustard pots of South Staffordshire enamel decorated with the floral motifs so characteristic of the type originating in that part of England. Victoria and Albert Museum.



SOME representative pieces of the finest Bilston and Battersea enamels—a box in the shape of a rather belligerent frog, a snuff-box formed of a cowrie shell with an enamel lid, an *étui* and an exquisitely painted drawer knob. In the notable Marcus King collection.

Country Life Around Boston

By Virginia Creed

A CITY founded by Puritan divines with a strong punitive sense that expressed itself in Blue Laws and contraptions for ducking "scolds" in the Frog Pond on its Common; the home of a truculent populace that tolerated no nonsense from remote Parliaments; always the scene of stubborn political agitation—such has been Boston's public life.

Haughtily proud of it, Boston has taken care that it should occupy its full share of space in the text books of which she is one of the world's largest producers. A clique of aloof aristocrats living in barricaded decorum behind facades designed for them by Bulfinch, sipping their tea from Spode cups, reading nothing more recent than Emerson —except, of course, the obituaries in the *Boston Transcript*—forsaking their seclusion only long enough to show their Chesterfields, velvet neck-bands, toques of another day and inherited moleskins briefly as they step into the antiquated limousines that bear them to the Symphony afternoons; that is the social legend and it has its basis in fact.

But there is a gayer, more reckless Boston—a Boston but little known; for however much Massachusetts Bay may enjoy the notice given to its long, eventful history, it frowns upon any effort to exploit its private life. Not, in fact, until a recent legislature legalized pari-mutuel betting did Boston admit its sporting instincts. However, from the earliest Puritan days they found lusty, if illegal expression.

"The morality of the Puritans of Boston," writes Woodward, "was too good to be true. It was, in fact, not true." All the chronicles bear him out as far as recreations and sports are concerned. Early marshals were kept busy pursuing Calvinist townsmen who supported contests of skill and strength. The attitude that such frivolities "should not be permitted" persisted. So, too, did the frivolities. A city that saw its stage plays by the ruse of calling them "moral lectures" and heartily applauded "Macbeth" under the title "A Moral Lecture on the Horrid Crime of Murder" found ample excuse for supporting bear-baiting long after that barbaric sport had disappeared elsewhere and cock-fighting right down to this day.

The early settlers brought a strong if submerged sporting strain with them from England. Geography conspired to strengthen it. The Puritan divines, struggling against it, could not look down as we can from above upon the terrain surrounding their settlement; so the possibilities dawned but slowly upon them. Any air view today reveals a region rarely adapted for combining a metropolitan career with the private life of a country gentleman. From the collection of irregular peninsulas upon which Boston is located stretches a varied coastline much indented by large and small deep water inlets and coves. Behind them rolls a wooded hinterland, now gentle, now rugged. Sea marshes and solid land alternate, city and country melt gradually into each other. The variable climate is so invigorating that each passing generation is hardier than the last. Here is a sporting realm of the first rank.

Yet in nothing is the strong individuality that New England breeds as marked as in the sporting life of Boston and the countryside she rules. Here, as in other phases of life, the Anglo Saxon attitude persists, taken over by each new racial strain in turn. Enthusiasm is tempered by the deadly earnestness that marks both the huge crowds flocking to Suffolk Downs and the pink-coated riders answering the master's bugle at Myopia.

So powerful is the force of tradition that, although new sports like midget car racing are enthusiastically adopted, an old sport never dies. When badminton became the vogue Bostonians were slightly chagrined because practical considerations forced them to change the name of the old favorite, battledore and shuttlecock which they had never ceased to play.

No one in and around Boston takes up a sport just because someone else does. Sports are serious and are to be selected as one chooses a religion, or even acquired in like manner—by inheritance. Nevertheless, surprises abound. Casual motorists winding along the cliff roads of the North Shore, peering at great stone mansions, or rolling through Shrewsbury studying gardens that could be in Devon would be astounded did they know that behind the ancient elms of the one locality, in some guarded outer stable, a cockfight is taking place before the fascinated eyes of a group comprised of country gentlemen, Mexican handlers, professional gamblers and eminent jurists, while beyond the gardens of the other a group of young daredevils are hurtling in miniature racing cars over a tortuous course with occasional explosions and casualties to thrill a group of heavily involved spectators.

No one sport dominates this region of many sports. All abound and have devotees drawn from many backgrounds. Just as, in the case of the great spectator sports, it is hard to decide whether baseball, football, hockey or racing has the most persistent devotees, so among the socialites and country squires the horse and the yacht compete for interest. The nature of the northern coastal section makes it possible to ride and sail finely there. Again it is probably tradition that gives the sea a slight edge over the equestrian sports.

After all, the New England coast is the home of a seafaring breed. Boston owed its fabulous and unforgotten heydey to its way with a sail. In those days when rare teas were served by servants dressed like mandarins upon the lawns of the old Cushing estate and sea captains and literary lights shielded from the vulgar gaze by a six foot wall of Chinese porcelain discussed the latest race around the Horn, horses were just "coming in" but the sea and all it implied was the very stuff of life. Much of this attitude still persists, so that riders, drivers and breeders are considered just a shade more frivolous than yachtsmen.

New England's devotion to sail cost her sea supremacy. She has not surrendered it. Anything motor-driven is eyed askance. There is an almost grim ferocity in the manner in which sail is handled from Buzzard's Bay up to the Maine coast. The very jargon of yachtsmen is different there. Little boys and girls are strapped into cork and turned loose in cats and bugs on Duxbury Bay and at Annisquam. Such obvious expedients as crowding another's rail in a race in order to slow him down are considered landlubber's tricks. Every lad of fifteen luffing and tacking across boisterous seas will tell you how much more effective it is to "steal his wind" and show you how.

The elegant North Shore, with Manchester, Nahant, Swampscott, Marblehead and so forth, is slightly more fashionable and attracts more socialites from outside New England than the South Shore. Of its many distinguished clubs, the Corinthian is the most notable and the scene of the most hair-raising stunts with sail. "Gipsy," the eight-meter,



In an off-shore breeze on a broad reach the cutter *Freedom,* belonging to Frederick G. Crane, of Dalton, gives a good account of herself. The scene is down the coast near Marblehead, whose bay saw some notable yachting events in August, culminating with race week. Yachting in Marblehead and other nearby waters is naturally one of the major summer activities of Boston folk, for the sailing tradition is bred in the bone. Photo: Morris Rosenfeld.

sailed by Charles Hovey, the former Harvard oarsman, is at present the club darling. Many of the larger Eastern Yachting events take place at North Shore clubs, notably at Marblehead in August.

The Boston Harbor fleet represents the earliest efforts at pleasure sailing, several of the clubs having been founded by those same merchant princes of the China trade who founded a racing club at Whangpoo, China, and scandalized the natives by holding a regatta there.

The clubs of the South Shore, which from Duxbury to Provincetown remains the most typical part of New England, are smaller, more numerous and much less formal. The privacy they provide is jealously guarded by Bostonians and country squires from the Newtons and Dedham who look askance at the influx of outlanders to the resorts on the southern shore of Cape Cod. Such earnest sailing towns as Duxbury, upon whose sparkling bay the sail-boats flit like merry moths when the tide is in and lie like grotesque disabled birds when the tide is out, preserve a sharply-defined individuality that has no idea it is quaint and has no interest in what the outer world thinks of it. Although Taber Academy at Marion trains many New England yachtsmen, and Marion itself is home port to some of the largest, most impressive private yachts on the seven seas, Buzzards Bay is regarded in Boston as part of the stranger's New England.

The yachting season is not very long and race week at Marblehead in August is the beginning of the end. An impressive gathering of all the fleets of North and South shores, there are events for so many classes that only the most diligent zealot can keep track of them all. As there is a tendency on the part of traveling Bostonians to bring home from afar designs for sailing craft and sometimes even the craft themselves, new classes of Scandinavian and Mediterranean boats come and go with each season, adding an exotic note of color.

The finest hunting in the State is in the rolling country back of the North Shore. Essex County provides the best open field hunting, with the Myopia Hunt Club boasting not only the outstanding horse-and-hound technique, but a membership which for social distinction is second to none on the continent.

In Boston itself the Metropolitan Driving Club is responsible not only for maintaining the high standards that prevail in equitation and breeding but has persisted in keeping the old interest in pacers alive and annually holds trotting races. Several of the county fairs, declining to grow up into highly mechanized events like that at Brockton with its racing car and motor-cycle races, have clung to horse-racing and now that the horse is back in vogue have their due reward.

Riding has always been popular in the quiet countryside of estates that extends from Boston over Milton, Wellesley and Dedham in one direction, across the Newtons in the other and out through Lexington and Concord.

The opening of the race track at Suffolk Downs, which is actually in Boston proper, having been built on filled in land on the edge of the harbor, had its stormy prelude of moral indignation, political conniving and lively exchanges with the neighboring states, whose tracks naturally suffered before the seasons were adjusted. A fair-to-middling day at the Downs now turns out thirty thousand spectators. The first year of its operation twelve millions in bets changed hands, the Labor Day Meet alone involving a million.

The presence of the track has given a great impetus to breeding and the horsy feeling that once existed only west of Worcester is now fairly general. Attleboro, Taunton, Weston and Walpole are beginning to appear in metropolitan sports notes as the homes of promising racing stock. Boston has its native favorites and feeling for them runs high. When Loveday recently won the Hannah Dustin Handicap a suitable New England background was featured by the papers. "Brass Monkey," retiring after a life punctuated with prizes, aroused a peculiarly unBostonian wave of sentimentality.

One of the most characteristic Boston incidents of recent years had its being in a by-product of the legalization of the pari-mutuel system. A continental architect hailed to Boston on business after his conference on Beacon Hill with a gentleman who might very well have been "the late George Apley" remarked that he had often heard abroad of the cultural attainments of Boston and would like to see the city. His host nodded, repeating a little vaguely "The city? Oh, yes, of course. Naturally everyone's heard of it." He paused in thought, then brightened, "Would you care to see the real Boston?"

Galvanized into action by his visitor's eager assent the Bostonian hurried him downstairs to his car and drove him, with typical Bostonian disregard of life and limb, into the depths of the countryside, swooped around a gravel drive to the rear of a Georgian mansion, hurried him to a long pen and began snapping switches that electrically released the kennel doors from each of which leaped a long gray streak of a dog. "There," the Bostonian asked proudly, "How do you like them?"

Later over dinner at the Toll House or one of the other country inns handsomely patronized by Bostonians the foreigner heard all about greyhound racing and the Massasoit Association; but he went away considerably bewildered about "the real Boston."

Hunting and fishing are traditional refuges of Boston professional men and are, as such, very important in the life of the community. On both North and South Shore, fishermen may alternate between salt and fresh water fishing; but the latter, always a source of New



WITHOUT the Brookline Country Club, life around Boston would not be itself. The clubhouse and its sport adjuncts long ago became tradition. The antiquated car is there because this view was taken at the time of the show of horseless vehicles of other days. Photo: Arthur Griffin.



GORDON PRINCE and Francis B. Chalifoux lead the Myopia Hunt Club's pack home after an exciting quest of sly Reynard. Not only in the Hamilton country of Massachusetts but the land over, the Myopia stands for the highest degree of excellence in the maintenance of a gentleman's sport inherited by New England from ancestral England. It adheres strictly to time-honored convention in all of its activities of a long season. Photo: Arthur Griffin.

England livelihood, was not considered much sport until the tuna came into its own. The professional fishermen of a domain given over to the cod and the mackerel at first regarded the tuna as negligible, called it the "horse mackerel" and used to cut it up for bait. California's enthusiasm, however, eventually reached their ears and changed all that. Tuna, now the vogue, abounds in North Shore waters. From the Viking, this summer, was boated a four hundred and ninety-two pounder. The newest wrinkle among the youngsters hereabouts is harpooning tuna with Swedish harpoon guns, an activity that probably stirs atavistic memories of New Bedford whaling days. Tuna run northward to Ipswich Bay until September.

Naturally, sports around Boston have been much fostered by the local country clubs. These clubs are peculiar in that they have not become mere golf clubs although all maintain sporty courses and many have produced notable golf figures, like those of the Ouimet-Guilford-Wright triumvirate.

The Country Club—technically the Brookline Country Club—has established a powerful precedent. When it was founded, half a century ago, as the first country club in the United States, lawn bowling was the fashion. It continues to hold its own at Brookline, as do riding and steeplechase events. The Longwood Cricket Club is not so literal; although cricket is still played there, it owes its international renown to its tennis matches. Still, nothing that makes for well-rounded country living is strange to the Boston kind of country club. Today when the streams freeze and the snow flies they are all given over to the winter sports for which Boston is so ardently grateful since they make it possible to repair to the country for four or five additional months. It is simple for a Bostonian to pursue an urban career and lead a country gentleman's life, his city and country merge so readily and pleasantly.

THOSE "YANKEE SHOOTELEERS"

By JOHN SCOFIELD

Never has the United States been so rifle-minded and pistol-minded. All over the land target practice has become in the past few years an integral part of country living. And well that it has; for the practice of yesterday is a valuable part of the preparedness of today. In the circumstances the great September meet of the National Rifle Association at Camp Perry in Ohio takes on new importance. Likewise the history behind its two famous trophies.—EDITOR.



PRIVATE Alfred L. Wolters of the United States Marines had to make only twenty consecutive holes through the twenty-inch inner "V-ring" of a target over half a mile from the firing line at Camp Perry, Ohio, last year to come out with flying colors. But he proceeded to add seven, for a top record in long-range shooting.

So long ago, as 1873, when Ulysses S. Grant was swept back into the White House on the high wave of popularity, when "Boss" Tweed was on trial, when the San Salvador earthquake and the wreck of the *Atlantic* were tragedies in everybody's mind and, of all things, the reading room of the Boston Public Library was opened on Sundays, a bit of news made scant impression on the American public. What did it matter over here that the Irish Eight, firing for the Elcho Shield at Wimbledon, had won?

But it mattered a great deal to the marksman of Erin, who by defeating the English and Scottish rifle teams, had carried off the long-range shooting championship of the British Isles. And more so as time went on; for it was following this victory that Major Arthur B. Leech, the captain and organizer of the Irish Eight, cast about for fresh fields to conquer in a match for the rifle championship of the world. The United States was the obvious point of attack; so, through the hands of the great James Gordon Bennett and his *New York Herald*, a challenge went forth. Although thus widely publicized, however, there were no takers until at length the Amateur Rifle Club of New York met and accepted the challenge.

Looking back, this acceptance seems rashness itself. No more than a few of the men had ever fired at ranges beyond six hundred yards—and then only once, when the scores were phenomenally poor. Just how they hoped to defeat those picked British rifle shots in a match to be fired at eight hundred, nine hundred and one thousand yards no one seemed to know. And outside the club's membership interest was at best apathetic.

Scheduled for the autumn in 1874, the match was to be between teams of six or eight, at the option of the Irish, and to be fired on the Long Island range of the recently organized National Rifle Association at Creedmoor. Fifteen shots were to be fired by each man at eight hundred, nine hundred and one thousand yards, the Americans to be armed with bona fide breech-loading rifles of home manufacture and the Irish with muzzle-loaders by John Rigby, of Dublin.

Among the members of the Amateur Rifle Club none could hope to equal the scores of the Irish Eight in the Elcho Shield match, which they kept as a measure of what was to be expected of them. Nor were American rifles the match of the Rigbys available. Fortunately, interest in the forthcoming contest developed a rivalry on the part of two American arms-makers and as the time drew near the Remington and Sharpes companies were, they hoped, ready for Rigby competition. When the team was finally picked, both of these improved rifles had been adopted by the club.

On the other side of the Atlantic, Major Leech was having troubles of his own. Man after man of the original team, unable to make the trip to the New World, dropped out. But he got together the six best marksmen he could and boarded the *Scotia* with them and a few friends, including the Lord Mayor of Dublin.

On the twenty-fourth of September the Irish and American teams went through their first work-out on the Creedmoor range. Scores were pretty close, no one standing out particularly save the heavily bearded Henry Fulton. The score of this surveyor, a little under thirty years of age, in the preliminary match topped, at 168, even the best of the Wimbledon records and thus aroused great expectations of him for the morrow.

For Fulton was the "anchor man" of the Yankee squad that was destined to face some eight thousand spectators, to no inconsiderable extent made up of the loyal Irish element in New York. His teammates, all bearded or with heavy mustaches, were General T. S. Dakin, a veteran of the Civil War; Colonel John Bodine and Messrs. G. W. Yale, L. L. Hepburn and H. A. Gildersleeve. And against them they had Mr. Rigby, whose muzzle-loading rifle the match was to test; Mr. Wilson, Mr. Milner and Mr. Johnson, all merchants in Dublin, and Captain Philip Walker and Dr. John B. Hamilton, of the British Army.

Assigned to their respective targets, each team shot steadily at eight hundred yards. When the scores were tallied it was 326 for the Americans, with the

(Continued on page 40)

MAJOR FULTON, of the "Yankee Shooteleers" in the seventies, was the first winner of the Wimbledon Cup. He was then under thirty and none of his teammates had reached the age of fifty, looks to the contrary notwithstanding. These portraits of days long before the smooth-face era of sports are from *Harper's Weekly* in 1875, as is also the sketch of the American team practicing at the Dollymount range, Dublin.



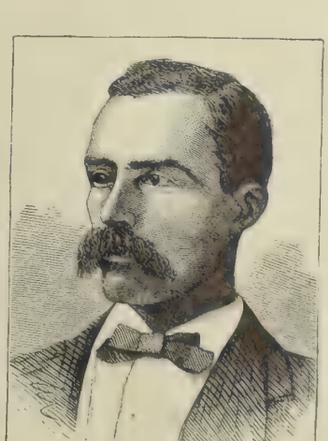
T. S. DAKIN.



HENRY FULTON.



L. L. HEPBURN.



H. A. GILDERSLEEVE.

Let Your Bedroom Express Yourself

By ANNE MEANS

PLANNING the decorative scheme of a bedroom has probably never been more fun than it is today. Now that most people have come around to the idea of choosing individual pieces of furniture instead of monotonous matching sets, they are realizing possibilities neglected in the past. Rooms shared by other members of the family and guests are subject to certain limitations; but your own bedroom is one place where you can have just what you want—it is one spot that can be wholly yours.

I heartily agree with psychologists who claim we all need self-expression, so why not let your bedroom express your real personality? Don't let anyone else tell you what you ought to have; be honest and choose what you really want. If you have always longed for a frivolous bedroom, have one. If you secretly

THE essence of sophisticated simplicity, this lovely bed is a copy of the Duchess of Windsor's in her Paris apartment. The sleekly tailored spread and headboard are of deep blue and white satin. Hale's. Photo: Frank Randt.



AN unusual bed planned as the center of interest in a room of contemporary design. The carved shell headboard rises from a luxurious spread of ivory color, heavily trimmed with fringe. Lord & Taylor. Photo: Hans Van Ness



FOR the young girl's room, what could be more charming than this bed of French provincial design, with its headboard of gay wall paper and spread of pastel shantung with delicate Swiss embroidery. Hale's. Photo: Frank Randt.



TWIN beds of cordovan primavera, designed to make one large single unit. The spreads are carnation pink chintz piped in wine color. The big bo pillows repeat chintz used elsewhere. Lord & Taylor. Photo: Hans Van Ness



adore red, start the plan of your room with a bed with a red tufted satin headboard and spread.

Whatever plan you may decide upon for your room, you will do well to choose your bed and build the room around it. Beds have never been more beautiful or varied in design than they are today, and since they are the largest and thus most important pieces of furniture in a bedroom they should receive first consideration.

There will always be a demand for beds copying the familiar traditional styles; but if any one trend may be noted at the moment, it is toward the bed with headboard attached to separate box spring and mattress. Such headboards may be elaborately carved, or simply upholstered in chintz. One reason for their popularity is that they are extremely comfortable. Moreover, even a large bed of this type gives the illusion of taking up less space than one with a solid footboard added. These beds originally were used in so-called modern rooms, but we now find them in designs to suit any period of design.

In beds of this type, those with upholstered headboards are increasingly popular. Practically any material may be used to match or complement the decorative scheme: satin, velvet, brocade—even soft leather for the luxurious; chintz, wallpaper, or gingham for rooms of simple design. The material used is often repeated in the spread, making a complete unit. Spreads automatically become more important on beds without footboards, and you can really express your originality in their design.



LUXURIOUS twin beds in a new manner. Tufted headboard and spreads are of heavy deep gray satin. Mirror baguettes outline the graceful headboard and conceal reading lights. The night table is likewise mirrored. Hale's.



FOR young moderns, a simple but unusual bed of basket-weave mahogany veneer. The softly draped spread is a practical and light-weight velveteen in a soft shade of green. B. Altman & Co. Photo: Robert E. Coates.

The style of bed chosen for any room will depend on several factors—the size of the room itself, the number of occupants and the tastes of the persons involved. Not all rooms will accommodate twin beds, yet may take the extra wide double bed, so currently popular. These are five feet wide for extra comfort, but may be used with regulation sheets and blankets. You may, if you have the space, want one of the luxurious six foot beds; but in this case two box springs will be necessary, partly to distribute the weight and partly because it would be impossible to get a single box spring that size into the house. Such beds require extra size bedding. Many stores, however, carry this in regular stock.

The question of bed equipment has become a subject for serious consideration. Since sound and refreshing sleep is of vital importance to us all, mattress and box spring should be chosen with genuine care. The degree of resiliency of the mattress is important. You may be a Spartan who prefers as little as ten percent or you may be so sensitive that you revel in ninety percent buoyancy. The better shops will be glad to help you diagnose your own sleeping requirements.

Another factor that enters into sleeping comfort is the size of the mattress. A restful bed should be eight inches longer than your height. Unusually restless sleepers will find a wide bed relaxing. If two persons of different weights and temperaments are occupying the same bed, a mattress may be ordered with each half constructed to suit the individual. There is also the so-called bundling mattress, with reinforced central coils to keep the middle-of-the-bed sleeper in his place.

All you need to do is to decide just what you want—the shops will take care of the rest. One well-known store in New York has filled requests for everything, from a bed to match a young lady's flaming red locks to copying a creation "shown in a Ginger Rogers movie." Just say the word and you, too, can have the bed of your dreams.



Photographs: Margaret McKittrick

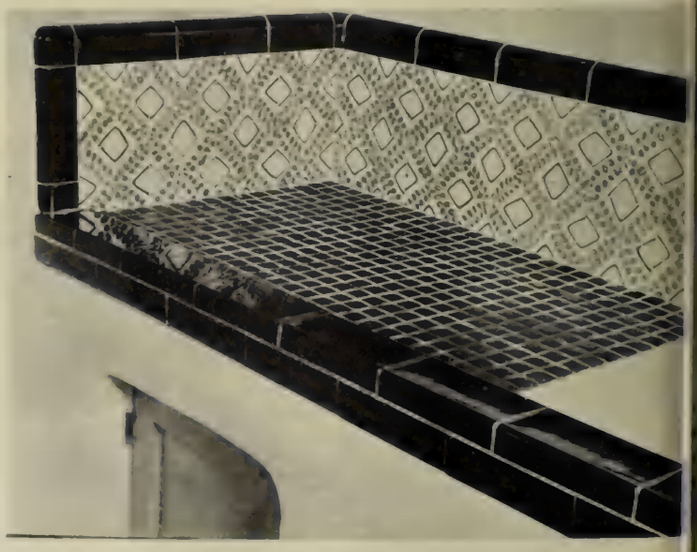
MRS. WALTER GOODWIN'S kitchen has spacious pine cupboards and geraniums in gaily colored pots along the sill of the charmingly recessed casement window.

Santa Fe Kitchens

By Margaret McKittrick

YEARS ago, grandmother's kitchen was modernized. The efficiency experts counted steps and the length of mother's reach. They routed the tours to be made around the stove in cooking Christmas dinner or preparing baby's formula. Experts tailored the height of stoves and sinks to suit the individual woman. The resultant modern American kitchen, or kitchenette, is probably one of the most efficient workrooms in the world. Why shouldn't it be? Surely more work hours per person per day are spent in the kitchen than in any shop in the whole country, and the United States has healthy, hungry families to eat in them. We are luckier than Europe.

Functionalism is the first requisite for a kitchen. Granted! But for some reason housewives who come to live in the Southwest demand something over and above streamlining. Sanitation is not quite enough by itself. Perhaps it is the leisurely tempo of living



A DETAIL of the tiled sink in the kitchen of Dr. Scudder McKeel. The colors are black, yellow and blue, with rich blue tiles bordering the sink and the top of the stove.

characteristic of New Mexico that causes decoration and detail to assume such importance. There is time to enjoy them. But certainly kitchens in Santa Fe achieve a gaiety, a cheerfulness, even a livableness that is not found abundantly in other localities.

In atmosphere, Santa Fe kitchens hark back to the peasant kitchens of the old world. They borrow ideas from our Latin neighbors across the border in old Mexico, but they retain the efficiency and functionalism contained in the most modern United States urban dwelling.

Take Miss Hazel Hyde's combined dining room and kitchen. This is about twenty feet long, fifteen wide and high in proportion. Across one end there is a complete kitchen unit. There is a modern gas range, a porcelain sink, an electric refrigerator; all sanitary, efficient to use and easy to care for. But in order to keep cooking odors where they belong, there is a hood covering the unit, which fills the entire end of the room. It is no commonplace galvanized iron affair, but of plaster, copied from just such a hood in the Casa de los Condes de La Cadena at Apaseo, Mexico. The fluting, molded and modeled by hand, runs from the supporting beam right up to the ceiling, and the soft grey of old wood outlines in deeper tones the play of the light in the vertical troughs above it. At dinner time the light from the candles on the dining table flickers into the curved shadows near the ceiling and satisfies the eye as completely as ever good food satisfied the inner man. Yet all the while the little electric fan tucked up *(Continued on page 46)*



IN the kitchen of Mrs. John Glidden the door leading to the dining room is paneled in the same pine as the cupboards; thus the effect of an entire paneled wall is achieved agreeably.



IN order to keep cooking odors where they belong in Miss Hazel Hyde's combined dining room and kitchen, there is a fluted plaster hood going up from the supporting wooden beam to the ceiling.



MISS CATHERINE GAY has arches of adobe under her kitchen sink to provide room for storage. Her working space is covered with turquoise tiles, creating an unusually beautiful effect.

TEN BEST BULBS

For Next Year's Bloom

By BENJAMIN GOODRICH

THE spicily fragrant hyacinth, here bedded with pansies as a floriferous ground cover, is unexcelled for spring bloom. For a change, plant several bulbs in little border colonies. Courtesy W. Atlee Burpee Company.



THE sadly neglected hardy amaryllis, *Lycoris squamigera*, is among the most beautiful of all the summer-flowering bulbs. The pink blooms rise quite high above ground after the foliage has gone; so plant something low with it. Courtesy A. E. Kunderd, Inc.



FROM all accounts the vast tulip fields of Holland have gone through the trials and tribulations of war practically undisturbed. But how much of the season's crop will cross over to these shores no one knows. The war conditions also affect seriously the shipment hither of hyacinth, narcissus and other bulbs. And maybe there will be fewer lilies from Japan.

This much is certain, however. Many bulbs are home grown nowadays and even with materially lessened importations there is not likely to be actual dearth. There is, however, a moral to a state of things deplorable to every flower-lover and that is—buy early. Aside from possible scarcity of stock, it is high time to plant Madonna lilies; and daffodils will be all the better if they go underground in September.

Meanwhile a consensus of opinion among eight houses making a specialty of bulb-selling reveals a wide range of choice as to the ten best bulbs. This is natural enough, whether personal likes or a desire to recommend to the garden amateur what is dependable as well as beautiful is the guiding thought.

Two answers to the questionnaire sent out are of unusual importance in that they are ventures into the field of the sadly neglected. These have a good word to say for that hardy amaryllis, *Lycoris squamigera*. One of the most beautiful of all summer-blooming bulbs, it has been long in cultivation, but its popularity in England has never been matched on this side of the Atlantic. Just why, it is not easy to understand. The cluster of palish rose blossoms atop a tall stem appears, with true amaryllis speed, after the foliage has died down; so it should be given a ground cover which can be relied upon for prime foliage throughout the summer. The Canada violet is admirable for this particular purpose. So is the wild bleeding heart. This, *Dicentra eximia*, is still blooming when summer comes, but its shade of pink will not clash with that of the hardy amaryllis.

Although the regal lily is, deservedly, on half the lists, there is only one mention of the Madonna lily. Yet it, like the regal, is an indispensable white garden lily, for beauty and hardiness alike. And of the lovely and similarly hardy *Lilium speciosum* there is not a word. This lily is at its best in the old pale pink type, but no garden should be without the white one one as well.

It is pleasant to see in the list a word for the drooping star-of-Bethlehem, *Ornithogallum nutans*. This is infinitely superior to the johnny-go-to-bed, which has become an "escape" in New England, for planting in thin grass or in clumps along a partially shaded woodland path. The white *(Continued on page 55)*

NOWHERE do the bright yellow daffodils "come before the swallow dares" more effectively than in woodland of scattered growth. There, left to their own devices, they multiply so quickly that hundreds soon become thousands.



THE blue of the grape hyacinth is peculiarly agreeable, whether this little bulb is in a rock garden pocket or running riot in the grass. Courtesy W. Atlee Burpee Company.



FOR colorful borders, or planting in small groups on the edge of shrubbery, no bulb is more serviceable than the Darwin type of tulip. Courtesy W. Atlee Burpee Company.



SOMETIMES, in an especially sunny spot, snowdrops actually live up to their name, "fair maids of February". But always they are in bloom betimes, to warm the cockles of the gardener's heart. Courtesy W. Atlee Burpee Company.

PUBLIC

When You Build Your Home—

Heating

By George Nelson

The seventh in a series of articles on When You Build Your Home. "The Site" appeared in February; "Learning to Read Blueprints" in March; "Windows and Doors" in April; "Walls" in May; "Floors" in June; "Roofs" in August.—Editorial Note.

THERE is nothing simple about the story of heating as it is today, and a month rarely passes without the announcement of a new and weighty volume which deals briefly with some small phase of the subject.

If, however, the layman remembers that certain basic factors hold whether he uses a Franklin stove to keep him warm or the most complicated of automatic systems, he will have information that will stand him in good stead when he gets around to building.

Heat, as the textbooks put it, is transferred in three ways: by conduction, convection and radiation. If you fish an ice cube out of an empty highball glass the sensation which ensues is due to the rapid transference of heat from your hand to the ice cube by conduction. If, on the other hand, you get pneumonia by moving from an overheated room into a frigid blast from an open door the ailment is caused by the sudden loss of body heat by convection. In winter most people tend to move their furniture away from large glass areas to warmer spots in the room; the physical discomfort experienced in such cases is not due primarily to the entrance of cold air around the window nor to conduction, since one does not have to touch the cold glass to feel uncomfortable. The effect is produced largely by the tendency of warm objects to radiate heat to cold objects. The same process in reverse is often noticed by skiers, who find themselves quite comfortable on sunny days with the lightest of clothing although the air temperature may be well below freezing. Here it is the direct heating effect



A PRIME advantage of modern heating equipment is that it makes possible an extra room in the basement. Courtesy Richardson and Boynton Company.



OIL burners require minimum attention whether installed in the present boiler or preferably in one designed especially. Courtesy Williams Oil-O-Matic.



A MOTOR Stoker fires a Fitzgibbons steel boiler with anthracite coal. The covered bin stores several months' ashes, to be sprayed before removal.

of the sun's rays—also reflected from the bright snow—which more than counteracts the discomfort produced by the cold air.

All types of heating systems, however elaborate, come down to these three basic types of heat transference. In many systems more than one of them may operate. But the first thing to remember is the existence of such simple physical phenomena, for considered in this light the elaborate descriptions of manufacturers, architects and heating contractors will be more readily comprehensible.

There is probably no one who at one time or another has not found himself chilly in a room where the thermometer showed a reading of seventy-two degrees, and uncomfortably warm in another room with the same air temperature. This is not hard to understand. If the air in the room is at seventy-two, but the walls are cold—due, let us say, to lack of insulation—the body loses more heat by radiation to the cold walls than it receives from the warm air. Which indicates, among other things, that insulation is desirable not only from the point of view of economy, but comfort as well.

Obviously, the heating picture is not as simple as it sounds here. For instance, the amount of humidity in the air of the room just described is a factor. If the air is very dry the rapid evaporation of moisture from the pores causes a cooling sensation on the skin, and discomfort again resulting with an air temperature that should be high enough to keep one warm. *(Continued on page 42)*



IN THIS small modern house a Bryant gas heater operates the air-conditioner, the unit being installed conveniently on the first floor instead of in the basement.

ARTISTIC ducts may go with the home air-conditioning plant. This basement room, equipped with Anemostat Corporation of America products, was designed by a decorator. Photos: Molitor. The location of the thermostat is important. Minneapolis-Honeywell suggests that the Chronotherm be mounted about five feet above the floor, as in the room below, where it will not be affected by drafts, hot or cold air from pipes or radiant sun or fireplace heat.









HOSTESS TABLES



BREAKFAST for six. And English to the last detail this arrangement by Ruby Ross Wood, called "All's Well That Ends Well." The Rockingham dessert service on the mahogany table has a touch of gray with its white and pink, the central crustacean design being in full color. The pink and white reappear in the Battersea candlesticks (Elinor Merrell) and the carnations. The tumblers (Douglas Somerville) have gold ornament.

Dinner for eight. In "Riders to the Sea" Isabella Barclay has concentrated attention on a fine *surtout de table,* with appealing French early nineteenth century bisque figures on the plateau. The Baxter Worcester china (Arthur S. Vernay) is appropriately accompanied by an old English silver dinner service (Robert Ensko) and virtually unembellished drinking glasses (English Antique Shop).

Late supper for two. "There's Always Juliet," a McMillen expression of good taste, has pale blue in the damask cloth (Scalamandre Silks) and deep cream and gold in 1825 Copeland ware (Alice Sydman), with a combination of those tones in the Empire *bergères.* And ormolu carries the yellow into the crystal candlesticks (James Pendleton) and the music box bonbon dish (P. Victoris). It was "There's Always Juliet" which carried off first honors in this year's women *vs.* men competition at the Lois Shaw gallery, the public vote agreeing with that of the jury. Photos: F. M. Demarest.



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Those "Yankee Shooteleers"

(Continued from page 29)

Irish nine behind. Young Fulton, true to the promise of the day before, came through with the top score of the stage, 58—equalled on the British squad by Dr. Hamilton's. At nine hundred, when the fifteen shots a man were concluded, the Irish had made 312 points, while the Americans were two below that number. This left the Irish only seven points behind for the difficult thousand-yard stage to fire—with past performances at that distance to their advantage.

The Irish squad finished its thousand-yard firing several shots ahead. But in the excitement of closing the great match it was not generally known to the firers that the American team had fallen behind until the last shot (Colonel Bodine's) was to be fired. A miss would leave the Americans losers by a single point; if he could make a bull's eye, four would be added to the aggregate and the Irish would be left three points behind. Aware of this, Colonel Bodine stretched carefully and steadily on the firing point, aimed deliberately and fired. Of the importance of that one shot none knew until a concerted shout arose when the bull's eye hit half a mile away was denoted by the white paddle marker on the small target. Bodine had saved the day—although without Fulton's 171 total over the course breaking his own record of twenty-four hours earlier, no such chance could have presented itself.

It was during the luncheon lull that Major Leech, expressing his appreciation of the way he and the members of his team had been received by the American public, presented to the Amateur Rifle Club the great pitcher that has stood to this day as the premier award of long-range shooters in the United States—the Leech Cup, made of Irish silver. Not fired for until the next year, 1875, the club passed this trophy on to the then young National Rifle Association, which set it up as the long-range service rifle championship cup of this country. Bodine won it with a 205 x 225 score, beating Fulton—who went out for a miss on his first shot at one thousand yards.

Meanwhile the Irishmen, after a tour of the United States, had gone home—but not without posting a return match, to be played on the Dollymount range near Dublin in the June of 1875. All but one of the American team, Hepburn's place being taken by R. C. Colman, went over—to find Rigby and Walker out of the Irish squad and Pollock and McKenna in.

Once more the Americans won with a score of 967 against the Irishmen's total of 929. Both Dakin and Gildersleeve turned in a 164.

It was after that match the visiting Yankees made a good will tour of the British Isles. This took them to the great championship matches at Wimbledon, where they accepted in the name of American riflemen a silver challenge cup presented by Princess Louise, daughter of Queen Victoria. This trophy was shot for promptly at Wimbledon by the members of the American team over a thousand-yard course, thirty shots. The match was won by Major Fulton, who finished with a score of 133 out of the possible 150. It was then decided to place it in competition in the United States the following year, and it has remained one of the two great long-range trophies on this side of the Alantic.

Home again, the victorious Americans became heroes of the day. Currier and Ives celebrated their triumph with lithographs, now among the rarest of American shooting prints and they became the subject of at least two songs. Sam DeVere, at the Park Theater in Brooklyn, sang Ed Benedict's:

"We are the plucky little team
Of Yankee Shootleleers,
Who marched away to Dollymount
And won the Irish cheers.
We scored a bull's eye every pop—
Oh nine times out of ten,
And won a cup of friendship from
Warmhearted Irishmen."



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OSCAR WINTRAB, Managing Director

A final match between Ireland and the United States was fired in September, 1876, at Creedmoor, when the Yankee against bested the Irish—by a score of 1165 to their 1154. Later that year the Palma trophy matches, now a thing of the past, took the place of those between Irish and American marksmen.

So to the present day and generation. Last year at the National rifle and pistol matches at Camp Perry in Ohio a private of the United States Marine Corps made history by coming into possession of the same Wimbledon Cup that Princess Louise presented to the American riflemen in 1875. Alfred L. Wolters did this by settling down on the thousand-yard range and proceeding to defeat well-nigh two thousand other hopefuls by punching twenty-seven consecutive holes through the twenty-inch inner "V ring" of the target more than a half a mile down the firing line. This is a record unparalleled in the annals of long-range shooting.

The course is still fired entirely at one thousand yards, twenty shots—with the privilege of continuing firing if all of these shots have hit within the inner bull's eye. Private Wolters is the first ever to have kept all twenty within the V ring and his added seven should hold his record safe for a long time.

The Leech Cup likewise continues to go the rounds. It is fired for at the same eight hundred, nine hundred and thousand yards as at the original international match at Creedmoor—though only seven shots, rather than fifteen, are fired at each range. The Leech and Wimbledon events are but two of the week-long schedule of individual matches to be fired at Camp Perry. All told, more than four thousand military and civilian shooters will fire on the Ohio National Guard range on Lake Erie in the early part of September. They will be devotees of the big shoulder-bruising Springfield, now used in the Wimbledon and Leech matches, of the "pip-squeak" twenty-two-caliber rifle, or of handguns of various types. And certainly this of all years is a good one for them to practice the art of shooting.



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Facts about Fabrics
V

Douppion

An Unusual Fabric which reproduces the rare character and charm of Fine Antique Silks

DOUPPION is an unusual type of silk which is hand spun from double cocoons. Fabrics made by Scalamandré from this silk have attained much interest and popularity, and inasmuch as it differs in many important respects from the more familiar types of silk fabrics, a brief word of description may be of value.

Douppion's principal characteristic is a small knot which occurs at irregular intervals in the silk while it is being spun. This tiny knot is responsible for douppion's distinctive texture. Unfortunately, it also restricts production of douppion fabrics; for, each time a knot is drawn into the comb of the loom, it must be removed by hand.

When the fabric (which may be of Chinese, Japanese or Italian type silks) is finished, it has the exact appearance of the fine old silks prized by connoisseurs for their mellow beauty, richness of texture and soft, warm colorings. This resemblance to fine antique fabrics makes douppion the perfect drapery and upholstery material for the period interior.

A most important fact to remember is that the essentially hand-made character of douppion—the irregularity of texture and lack of machine-like preciseness which distinguishes it from other fabrics—is due to the varying frequency with which the knot occurs, and forms its main charm.

Another vital fact about douppion fabrics, misunderstanding of which has occasionally led to disappointment, is its behavior after use and handling. After this fabric has been in use, cleaned, etc., it tends to become slightly thicker, more deeply textured, due to the enlargement of the knot. This actually adds to its appearance and richness of texture and does not affect the wearing quality in any way. Thus douppion fabrics steadily *improve* with age and use, instead of depreciating.

There have been cases in which the decorator or his client, unaware of this fact, have compared the finished yardage with an approval sample which has been in their possession for some time, and have found an *apparent* difference in weight in favor of the sample, leading them to believe the finished fabric inferior in quality to the sample, or not appropriate for the purpose intended. That this is not so may be deduced from the explanation above. But should the decorator or his client for any reason be unwilling to accept this characteristic of douppion fabric, it will be more satisfactory to use plain, smooth fabrics which can be exactly regulated.

Ask your decorator to show you samples of douppion fabrics when you are ready to replace your draperies or upholstery. You will be delighted with their beauty and distinction.

[THROUGH YOUR DECORATOR ONLY]

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When You Build: Heating

(Continued from page 37)

This fact indicates one disadvantage of the old-fashioned hot air system and other arrangements providing a lot of hot, dry air. Humidification, therefore, is worth thinking about when you select your heating system. Its importance varies with the system, however. If you should be persuaded to put in one of the new low-temperature radiant heating systems, humidification is not nearly as vital for comfort as it would be where warm air is used.

Among the most common arrangements are those in which radiators are used. Actually the word is often a misnomer, since most "radiators" are primarily devices for heating the air in a room, and are therefore more properly called convectors. This is particularly true of those which are concealed in the wall. A radiator is made, however, with a flat metal front which actually does radiate a considerable amount of heat, and it is so constructed that it may be used as a pure radiator, or as a convector too. This, obviously, gives one considerable flexibility in controlling conditions within the room. Hot water, steam or vapor is the agent which moves the heat from the boiler to the room. Since steam is hotter than the water which comes from the average boiler, steam radiators or convectors can be smaller than those designed for hot water. And where space is a factor the former are sometimes chosen for this reason. If water is heated under pressure, however, it can be raised to temperatures well over two hundred and twelve degrees before it turns into steam; by utilizing this elementary physical property of water, manufacturers have produced systems in which hot water can also be used with small radiators. The vapor systems work on the same principle, but in reverse. That is, if the water is heated at less than atmospheric pressure, it will turn into steam at lower temperatures and consequently provide a flexibility that is not possible in ordinary steam systems.

Despite the great variety of heating arrangements using convectors or radiators, they are quite similar in that they rely chiefly on convection—the circulation of warmed air within the room—for their heating effect. Their essential differences lie in their flexibility. And flexibility is pretty closely related to their cost. For example, the one-pipe steam system is cheap, but not very flexible The radiators are either on or off, hot or cold. Its advantage is that, of all steam heating plants, it works quickly. Hot water systems, on the other hand, are slow and have cumbersome radiators.

If one uses a pump to circulate the hot water instead of waiting for gravity to do the job, the system becomes much more flexible, more responsive to sudden changes in outdoor temperature—but also more expensive. In general, as might be expected, the more one pays for a heating plant the better the results.

In connection with all of these types, some form of humidification is most desirable. This can be provided by a central humidifier with ducts to various parts of the house or by room units. Again satisfactory operation bears a close relationship to costs. If your budget demands a minimum expenditure for heating, put in a minimum system, but do not blame your architect or heating contractor because it does not provide the same degree of comfort as your neighbor's vapor plant with automatic controls and humidifier.

Between these types and warm air heating or air conditioning the chief difference is that air is warmed at a central point by a furnace instead of in the rooms themselves by convectors. The advantages of warm air heating lie in the low costs possible and in quick operation. Complete air conditioning includes filters, humidification, heating, cooling, and expensive automatic controls. Such a system is designed by engineers to give proper dis-

tribution of air to the different rooms under extremes of outdoor conditions. It is costly, and highly satisfactory in operation.

Most of the so-called "air-conditioning" plants in average houses are merely warm-air heaters with humidification and often air filters added. On the whole they can be relied on for good performance, although in extremely cold weather so much air may be required that drafts are created. If you can possibly afford it, you should have your architect engage a good, independent heating engineer who will not only give you impartial advice on the relative merits of competitive equipment, but will see to it that the ducts are so designed that heat is properly distributed through the house, and that the ducts are of a size that will permit the easy passage of adequate quantities of air at all times.

Least used of all heating types, but perhaps the most promising for the future, is low-temperature radiant heating This is basically distinct because it depends not on the circulation of warm air, but upon direct radiation from warm surfaces within the rooms.

This heating type functions in the same way as the sun. In practice the system depends on the use of large warmed surfaces, sometimes the floor or ceiling, occasionally the wall, sometimes a combination of two or more of these. If instead of a radiator, an entire ceiling should be used as the radiator, clearly the temperature can be still lower. The heating of such surfaces is provided in some instances by coils of piping imbedded in the floor or ceiling, and in other cases by the use of hot air circulated in the hollow wall or floor spaces. The heating elements are usually invisible, since they are covered by plaster or some other material.

This is an advantage that no other system possesses. Another is the high degree of comfort possible, due to the gentle warming action of the large radiating surfaces; since this action does not depend upon the warming of large quantities of air, a house heated thus is virtually draftless. Comfort in a radiant-heated room is attained at a lower air temperature than is required for conventional systems, and many owners report that with room air at about sixty-six degrees they feel warm enough. This reduces the risk of overheating, and the temperature differential between indoor and outdoor air. Humidification is also less important, since the provision of adequate moisture is a problem only when room air temperatures are very high.

In general it may be said that the trend toward extremely compact and attractive units is well advanced. The basement can easily be eliminated in many small houses, due to the possibility of putting the heater in an oversized closet on the first floor. The question of fuel often depends on local conditions. Consumer interest in gas and oil is easily understood, since both of these fuels offer great convenience. It should be remembered, however, that automatic stokers, directly connected with storage bins, have completely changed the coal picture and that cheap fuel can be used with this equipment with no inconvenience of operation. Manufacturers' claims in connection with heating units are often contradictory and confusing, and the services of a good heating engineer will save you trouble and money when you come to select your plant.

Part and parcel of the heating story is insulation, and if you want a safe rule of thumb in this connection, it is to put in as much as you can afford. In the long run—say the typical twenty-year amortization period—you will save money. This is hardly a scientific procedure, since six inches of insulation might produce a considerable saving in Minneapolis but a waste in Charleston. If you have already engaged a heating engineer, let him do it.

(Continued on page 52)



Illustrating an antique Carlton House Desk of superb quality . . . an especially handsome antique gilded mirror (circa 1770). Formerly the property of the Marquess of Lincoln . . . together with an antique Hepplewhite Mahogany Side Chair.

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Roses For Autumn Planting

(Continued from page 14)

orange flowers are quite fragrant. The little plants are covered with bloom during the entire season.

The real dwarf roses, of course, are the "fairy" roses, some of which grow less than a foot high and produce miniature roses not half an inch in diameter. Pompon De Paris, a bright pink; Roulette, a rose pink, and Tom Thumb, crimson with a white center, are the smallest. Very little pruning should be given these roses other than to shape the plants.

Presaging new trends in rose gardening, and tending to increase interest in roses, is the appearance of a recently formed group of roses called Floribunda. This group is composed of the large-flowered polyantha roses combined with the more profuse blooming hybrid teas. Very hardy, the floribundas produce abundantly and require very little pruning. Plants are literally covered with bloom at the height of the season. They are therefore valuable for massing in beds, and to get this effect they should be planted about fifteen inches apart. Some varieties make excellent cut flowers.

Among the best of the newer kinds are Donald Prior, producing clusters of bright red flowers which are fragrant; Holstein, a dark red with yellow base, and Dagmar Spath, pure white. Others of the floribunda type worthy of place in the garden are Grüss an Aachen, pink and salmon; Lafayette, clear pink, and Salmon Spray, a rich salmon pink.

To the climbing and rambler roses, which form a distinct group by themselves, much has been done to impart greater vigor, hardiness and resistance to disease. As yet, however, no one has succeeded in producing a true everblooming climbing rose. The new variety Doubloons, having large golden-yellow flowers, is sure to be permanent; it is excellent. Ruth Alexander is also a rose for the future. Reddish orange in color, it is very fragrant. Of the older varieties there are American Pillar, pink with a white eye; Bess Lovett, crimson-red and semidouble and Sanders White. Nor should one forget Dr. Huey. With the rich velvety red of its blossoms set off by a pale center and yellow stamens, Dr. Huey is one of the very best of all the climbing roses.

Important though the task of selecting the rose variety may be, it is but one step in the art of rose growing. Soil and its thorough preparation before planting and the cultural methods to adopt after planting are prerequisites to their successful cultivation.

In preparing the soil, it ought to be dug to a depth of at least two feet. The subsoil should be broken up and materials mixed with it that will render it open and at the same time enable it to hold sufficient moisture for the plants' needs during dry weather. The materials best adapted to this purpose are old rotted leaves, peat moss, humus or any other decayed vegetable matter. If the subsoil is heavy, a quantity of screened cinders will help to open it up.

The top fifteen inches of soil should be enriched. Cow manure, if it can be obtained, is the fertilizer *par excellence*. This with fine bonemeal, about five pounds per hundred square feet, and superphosphate three pounds for the same area, will provide the basic food elements roses require. These materials must in every case be thoroughly mixed into a soil completely broken up and left in fine tilth to encourage good root action.

There is much, very much, to be said for fall planting of roses. The plants get away to an earlier start in spring, and they will withstand the hot summer better because of their being more favorably established. By purchasing plants at this time of year one is also more sure of prompt delivery with less disappointment than spring-ordered plants. The conditions conducive to success in fall planting are a comparatively long fall, plants not dug at the nursery until a frost has arrested all

growth and more than usual attention paid to planting and more than adequate winter protection. This means that the plants should be cut back when dug. After replanting in the garden, heap soil up around the plants to the depth of at least one foot.

When planting, dig the hole of sufficient width and depth to permit of all the roots being spread out. Roses should not be planted very deep, the little knob on the stem, which is the junction where the rose was budded or grafted, ought to be about one inch below normal soil level. The soil should be well worked in between and around the roots and the whole made firm. All newly-planted roses, whether of the bush or climbing groups, must be cut back to about three buds or eyes; this is essential for best results. There the similarity of culture between bush and climbing roses ends.

Bush roses, such as hybrid teas, polyanthas and floribundas, are pruned in spring just when the buds are showing. Hybrid teas should be cut back to about five buds, with weak growths shortened to two or three. In the polyantha and floribunda groups all that is necessary is to remove any dead or weak growth and to shorten back the tips of the remaining parts. Climbing or rambler roses are pruned in the summer, after flowering. The method used here is to remove the canes that have flowered and to tie in the new growing canes that will flower the following year. In the type of climbing rose represented by American Pillar the main long canes are retained and the side growths thereon are cut back short.

About the beginning of July an application of tankage, four pounds or so to each hundred square feet, should be applied to the soil and watered in. Alternate with liquid manure about every second week. All feeding is best applied when the soil is wet and cease about the end of August.

In order to conserve the vitality of the plants, and for sanitary reasons, remove all spent blooms. The soil ought to be continuously cultivated and kept loose on the surface.

The final operation of the season consists of hilling up around the base of the plants with soil, covering the lower part of the bush to a depth of one foot.

Diseases and insects are troublesome pests in the rose garden and means must be employed to control them. Rose bugs and aphids are the principal offenders among the insects. The former are controlled by spraying with arsenate of lead and aphids and other plant lice with nicotine sulphate preparations. Fungus diseases, mainly mildew and black spot, are best taken care of by the use of a prepared sulphur dust or sprayed with a reliable fungicide. Insect and disease control to be effective should be systematic; a weekly program of dusting or spraying should be followed assiduously.

For Those Who Go Shooting

Sportsmen who intend to go to Canada in quest of game this autumn will welcome the news that they may carry with them into the Dominion the necessary firearms. The amending Order-in-Council ruling further gives the Commissioner of the Royal Canadian Mounted Police the authority to grant the necessary individual permits for gun club and trap-shooting activities. Applications for permits must be made in advance, by letter or wire, to the Commissioner in Ottawa or to the Commissioner of Customs, the details including the make and serial number of each firearm. This permit will not, of course, operate as a hunting license; that must be obtained from the proper Provincial authority in the customary way.

The stretching of the open season for migratory waterfowl from forty-five to sixty days this year offers proof of the good work accomplished by the conservationist. It means that the increase in the number of ducks has gone steadily on. The new season, from the first of October to November twenty-ninth.



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Santa Fe Kitchens

(Continued from page 33)

inside the top of the hood keeps the air of the whole room fresh and uncontaminated.

Floors and floor coverings in kitchens are a definite problem for all designers. In the writer's own kitchen the floor provides a large part of the warmth and color which make the room a pleasant one in which to work. The tones are warm buffs and reddish browns, with a surface of dull glaze. The units are old, old, second-hand street paving tiles, four inches thick and eighteen inches square. They cannot be marred by hot grease, or chipped by anything. Laid in matching color cement, with a border of brick, the floor can have a hose turned on it with only advantageous results. In the corner, where the table things are kept, the actual platters used on the table and the pottery used for cooking and serving are an integral part of the decorative scheme.

In another kitchen, the house owned by Miss Catherine Gay and designed by Mrs. Miguel Otero, Jr., arches of adobe under the kitchen sink provide storage for the usual receptacles for waste and trash. The result is structurally good and pleasing to the eye. The working space and back board are of tiny turquoise tiles. They are practical and the color is unbelievably lively and beautiful.

In the kitchen of Dr. Scudder McKeel, director of the Laboratory of Anthropology, a gas unit has been installed in replica of an adobe stove from old Mexico. The base of the stove is built of adobe bricks. The center and one side are slightly dropped and support a gas boiler unit and four gas burners. The gas oven is concealed on the other side with the regular burners on both top and bottom. Behind the stove and really part of it is a beautiful tile panel, with a design of birds and flowers in black, yellow and blue. The border is of rich blue tile as is the top of the stove over the vent. Yet with all this old-world beauty, there are electric outlets for toaster and percolator. Near the door to the dining room are a sink and cupboards for the strictly dining room utensils. In these the design is a floral one carried out in the same colors as those over the kitchen stove. Here the border tiles are black and so glazed that they reflect the pattern. Above is a hand-covered wooden cabinet in a warm turquoise green. The tin lighting sconce and hand-wrought iron push plate on the door are typical Santa Fe touches.

In the warm Southwestern climate unpainted pine turns in a few years to rich tones of yellow and beige. The grain stands out and the effect is much more brilliant than that of the old New England pine paneling. If, in addition, the wood is treated with linseed oil, and then lightly waxed at intervals, this darkening process can be accelerated. Taking advantage of this and the skill of local craftsmen, Mrs. Walter Goodwin and Mrs. John Glidden, both of the Pojuaque valley near Santa Fe, have paneled their kitchen cupboards in pine.

One entire end of Mrs. Goodwin's kitchen consists of such paneled cupboards except for a window which gives a wide view of the Sangre de Cristo Mountains. Bright geraniums in multicolored pots occupy the the window ledge, blending with the gaily figured calico curtains. Under the window is a very efficient streamlined sink. Next to the cupboards is the dado of green-checked oilcloth, an old Spanish custom in this part of the world. Ordinary oilcloth is pasted on the lower part of the wall with homemade flour and water paste. This is very easy to clean, keeps the white, kalsomined walls from spotting, and adds to the decorative effect.

In Mrs. Glidden's kitchen, the door leading to the dining room is paneled in the same pine as the cupboards; thus the effect of an entire paneled wall is given. The stove is recessed across a corner, saving valuable space. Iron harness rings make serviceable door and drawer handles.

Consult Your DECORATOR

By INA M. GERMAINE

When you decorate or furnish your home, you want it to express your own ideas and good taste. You want your family to feel at home in it and to take pride in its convenience. You want it to have charm, graciousness and above all—originality.

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If you plan to buy or sell at auction you will be interested in the Herald Tribune's "Directory of Auctioneers," a listing of the leading auctioneers and the field in which they specialize, yours without cost or obligation. Write Department H, New York Herald Tribune.

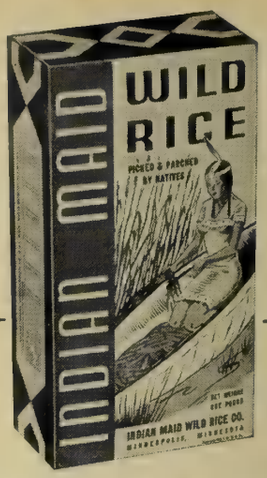
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Untamed Rice

LIKE the Brazil nut tree of the upper Amazon region, the rice of our own wilds has never been lured into cultivation by man. It, too, has always been exceedingly restricted in range of habitat, and with the encroachment of civilization is becoming more and more so. Only in the shallow waters of some of our Northern lakes does this *Zizania aquatica* flourish. Small wonder in the circumstances that the neighboring tribes, from prehistoric times, have made so much of it as a food gift of the gods; to this day they even go so far as to celebrate the rice harvest by ceremonial dancing around the camp fire and other evidences of thanksgiving. They have known, through the ages, what it took the white epicure, learning from the explorer, the trader and the trapper, a long time to find out—that this cereal, to be had for the gathering come autumn, is a peculiarly fit accompaniment to game. That it goes equally well with guinea hen was added to culinary knowledge as time went on.

As to food value, wild rice matches buckwheat in point of calories. Spurning all human efforts to domesticate it along the lines of the rice fields of the South, it will have no way of life save its own immemorial one, the tenor of which flows along serenely from self-seeding time to the fall of the year. Then it is that the squaws go out on the still waters and guide their canoes from rice bed to rice bed to get ahead of the flocks of water fowl eagerly awaiting their year's grain crop. Wild rice is all that could be asked as a food companion, on the side as it were; but, sauté in butter, it has its solo merit as a course for a repast. It is so listed on some of *à la carte* menus.

For boiled wild rice, take one cup of it, three teaspoonfuls salt and two quarts boiling water. Wash rice thoroughly, and drain. Add salt to boiling water. Drop in rice. Boil twenty minutes. Drain, cover and allow to steam for few moments. Season and serve. Boiled wild rice is excellent smothered with mushroom sauce.



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Utopia Of Horsemen

(Continued from page 12)

prized in the world of the jumping horse, is taken down at each renewal and has rested upon the mantels of some of the most distinguished homes on the Island. Farther out, upon the huge properties of Thomas F. White and the new Secretary of War, Henry L. Stimson, the West Hills Hunt Meeting takes place early in every autumn.

As one drives along in any part of this land he sees horse vans shuttlecocking out of side lanes, lads in riding breeches hopping out of sport planes and onto the backs of polo mounts; pretty girls booted and spurred taking obstacles on hunters; grooms leading blanketed colts and horse cars shunted up onto the sidings of railroads.

What has given the horse command here? Over the years, what has taken place that has made him the linchpin of the whole rotating life of this section of our great democracy? Inquire, and I will wager that you will not receive the same answer from any two inhabitants. But of one fact rest assured. In a mechanical age the horse in sports and relaxation furnishes an indefinable something which rests overwrought nerves, calms passions exercised sometimes beyond control by the course of world events and supplies the human mind with a link that frequently sustains it. Only a horse lover can explain this; only those who can find that indescribable understanding which has always existed between the ones who have an affection for horses and the horses themselves.

Folks who dwell with their horses in these parts constitute a great democracy in themselves. Charming and as fine a set as one would care to meet, they have a language all their own; their likes and dislikes and their lives all dovetail in with his equine highness.

One might hark back for just a moment to the days of the old Piping Rock Racing Association which held forth right in this very section. Under the urging of a number of reformers the Empire State had determined to outlaw the traditional sport of horse-racing. They had closed all the racetracks and stopped all betting. Colonel Allen, August Belmont, Henry Bull, Thomas Hitchcock, Clarence H. Mackay, H. C. Phipps and Harry Payne Whitney organized to strive in some way to maintain a sport which ricocheted back to the time of George Washington and the early days of the Continental colonies.

They passed a resolution that: "A number of gentlemen be banded together to make evident that racing could be conducted for sports sake hereabouts and that racing be kept alive by them in every direction that it could." These men constituted the Piping Rock, which held its meetings at Locust Valley, and United Hunts, which raced at Belmont Terminal. With no betting, which in part might defray expenses, every last Piping Rock subscriber put his shoulder to the wheel to make their meetings successful. They dipped into their private purses. Thomas Hitchcock, in a pink coat, rode the lead pony in the post parades. Between races men of affairs, captains of industry and even cabinet ministers helped to move the steeplechase and hurdle obstacles to make way for the flat events. Judge Frank J. Bryan, today dean of all officials and stewards, was racing secretary. He allocated the weights, made up the programs, acted as starter and then tore back to the judges' stand to officiate as steward.

This august body, horse lovers all, persisted in its efforts to save racing in New York State until it actually forced the Judge Scudder decision and watched the "sport of kings" go winging once again safely on its way.

Many of these families and their descendents are still active in all the affairs pertaining to the horse on the North Shore. As a matter of record, immortal Thomas Hitchcock, the elder, and his late wife, who is revered as America's foremost horsewoman, actually taught such riders as "Pete" Bostwick, Rigan McKinney, "Louie" Stoddard

(Continued on page 58)

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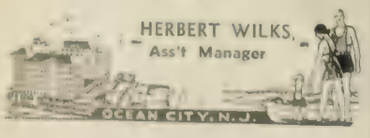
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A new instrument that most men will love, and will undoubtedly keep many a Wall Street mind off big business is the Taylor Cyclo-Stormograph. This formidable sounding mechanism winds like a clock and predicts the weather for twenty-four hours. This sort of thing is always a little hard for a non-mechanical genius to describe, but in simple terms a pen,



THE Lazy Susan turntable, an attractive new gift package of five of the most famous of the Coty perfumes.

suspended in a position much like a Victrola needle records a continuous report of weather changes on a roll of paper divided into lanes. By reading these lanes, you have a fairly accurate idea of what is about to happen in the weather line. At the end of the week, you can file the record away or mull over it, if you prefer. Waiting for you at Hammacher Schlemmer in New York, or other shops in your locality.

Rugs and Dog Houses

Abercrombie & Fitch, always concerned with the world of sports, have come out with something a little unusual even for them. This time they have had hooked rugs designed and made to their order, each with a sporting motif. There are three designs, all in natural colors; flying mallards, fish fly and fox and hounds. Nice for the country house or a game room in town. The rugs are a good size—six by four feet. The shop might easily be persuaded to order some special design you have in mind.

They also have some new electric dog houses, which aren't what you probably would guess at all. They are actually table grills in which you may roast six very superior hot dogs at one and the same time. The young married crowd will surely want these for informal entertaining of a Sunday evening.

Glass Magic

Have you ever been bravely polite when a careless guest dropped a cigarette ash and burned a hole in one of your favorite tablecloths? Such pretense won't be necessary with the new tablecloths of Fiberglas now on the market. They look very much like silk damask, but the fibers that go into them are pure glass, and as such are fire proof, non-fading and unaffected by staining liquids. You may not want to go so far as to encourage your dinner guests to make pen and ink sketches on the cloth, but even such stains would disappear in a simple soap and water bath.

At present, the colors are



FOR your make-up, cigarettes and change, a pale pink portmanteau with glittering bow-knot assortment. Made by Volupté. Photo: Mil Studios.

limited to white, ecru and periwinkle blue, though others will no doubt be added later.

Fiberglass also appears in bedspreads, these in a bubble weave design, with borders of pattern and moss fringe edging. Beside the advantages noted above, you might keep in mind that the fabric will not fade in strong sunlight, and will not shrink or stretch in laundering.

Available in selected stores in all the larger cities.

Persimmons

Still on the subject of entertaining, don't forget the bigger-than-life persimmons at Pitt Petri, New York. In red and green lacquer, each has a leaf base. In several sizes, but the larger ones would be especially nice to hold pop-corn or other edibles for the home bar. An amusing and unusual housewarming present.

At the same shop, they are showing big round Chinese baskets of woven raffia. Snug covers fit over the top, and they are recommended for picnics, fall being probably the nicest season of the year for picnics. The baskets weigh almost nothing, hold a surprising amount of food, and are large enough for bottles to stand safely upright.

In The Pink

Every once in a while one of the big cosmetic houses has an idea that deserves an award of special merit. This time it is Lenthéric who has come out with a new line of perfume and cosmetics especially for the young girl, called "Pink Party". The idea is to provide the teenage youngster with a scent that is gay and youthful and at the same time so tempting that she will be willing to leave her mother's dressing table alone. The perfume is floral, with just a hint of the provocative, enough to satisfy her young vanity without being inappropriately sophisticated. The packages are pink and feminine.



SOLID layers of laminated leather make up the base of this lamp with shade wound with rows of natural hemp. From Hammacher Schlemmer.



DAINTY appointments for a feminine desk. Book-ends, calendar and magnifying glass in matching French porcelain. Multi-colored flowers on white, or gold on soft pastel shades. At Alfred Orlick, Inc. Photo: Richard Garrison.

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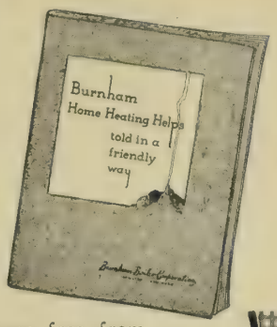
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When You Build: Heating

(Continued from page 43)

Remember, too, that heat is lost not only through the walls, but also through cracks in doors and windows. So weatherstripping is indicated. Storm sash is also highly desirable. Most of the windows now on the market, both wood and metal, are provided with excellent storm sash that can be installed and removed with ease. Other windows offer permanent double glazing, which is a satisfactory alternative.

Types of insulation are quite varied. One can buy insulating board, sheathing, blankets, bats, and so on; but while their structural, decorative and other characteristics differ, it might be said with reasonable safety that inch for inch their insulating properties are about the same for all practical purposes. Aluminum foil and similar reflecting materials are quite different in their action from mass insulation; these materials keep the house warm by their ability to reflect heat back into the rooms. They also function well in summer, by keeping the sun's heat out of the house.

Of the greatest importance to you as a home builder are the basic principles which underly all heating systems. If these are kept in mind you will be able to tell your architect just what you expect your heating plant to do and he will be in a better position to make recommendations. Remember that the performance of any plant has a direct relationship to the budget. But it also is related to your architect's ingenuity. A complicated plan can make a modest heating system expensive, due to the added duct work or piping required.

If your house has a great deal of glass on the south side it will almost invariably cost less to heat; sun heat is free, and it is worth using. Insulation will not only reduce your annual fuel bill; it may well reduce the initial cost of the plant as well. In the selection of a heating plant, more than in almost any other part of the house, remember that the cost over twenty years or more is the real cost.

The Labrador as a Hunting Dog

(Continued from page 20)

crippled bird that they had been sent to retrieve. When they came on a live bird that flushed in front of their noses, they naturally assumed that it was some unusually strong cripple that would have to be overtaken. Dogs which would have been steady as a rock under normal trial conditions—back of the gun with somebody putting up the bird—broke wide open in a mad dash. They had been taught to find a bird and bring it back, not to stop suddenly in the middle of their job for somebody to do some shooting.

That, however, was due to no innate fault in the dog; but rather to the system under which Labradors had been introduced to this country and maintained here. When first they were taken to England from this side of the Atlantic, it was because of their excellence as all-around hunting dogs and not especially because they were unequalled retrievers.

Contrary to their name, the Labradors did not come from the mainland of this continent but from Newfoundland—where they had been bred down, with the use of some of the other hunting and retrieving breeds, from the larger water dogs. One of the best early accounts, written in the opening years of the nineteenth century, speaks of them as the St. John's breed of water dog. The author describes them as "by far the best for any kind of shooting," and adds, "he is generally black and no bigger than a pointer, very fine in legs, with short smooth hair and does not carry his tail so much curled as the other (the regular Newfoundland); is extremely quick, running, swimming and fighting. . . . Their sense of smell is hardly to be credited: in finding wounded game there is not a living equal in the canine race."

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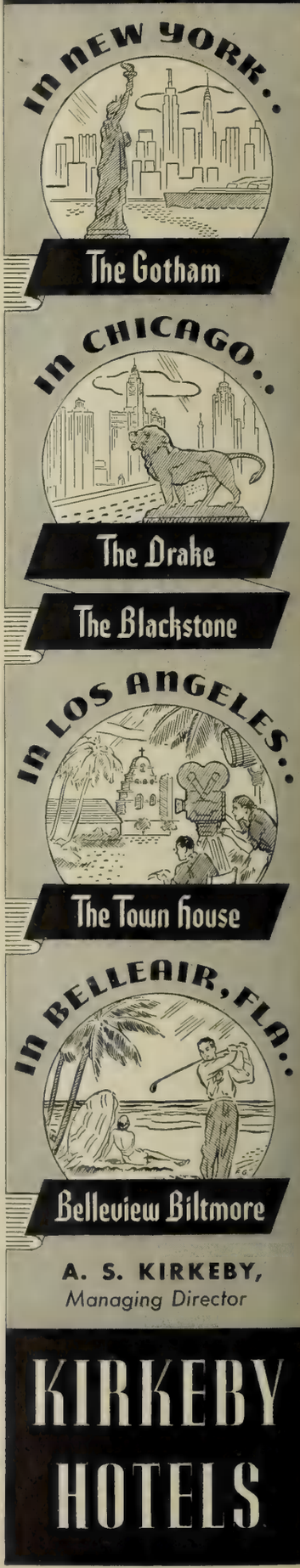
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Bulbs for Next Year's Bloom

(*Continued from page 35*)

and green blooms are larger than its cousin's and they are as delicate in form and texture as some of the orchids. It will not do for the garden; it spreads all over creation.

In one of the comments the marked preference expressed for the Darwin tulip, City of Haarlem; the daffodil, King Alfred, and the gladiolus, Picardy, is noteworthy in that it is not the seller's. It was thus that the buyers spoke last year, with their fourth choice the regal lily. Excellent judgment this; City of Haarlem is one of the finest of the Darwins, as is gloriously yellow King Alfred among the daffodils. As to Picardy, there is something so appealing in its soft peach tone, not to mention the size and form of its blooms, that favor in the garden is its plain right.

Which is a reminder that in the case of bulbs with a bewildering number of varieties it is a good thing to have one or more favorites. You not only know they are tried and true but they make for more effective planting.

It is pleasant to see *Colchicum speciosum* on even one of these lists. For it and other species which pass as autumn crocuses, despite botanical distinction, are charming dwellers in one's garden or, better yet, in spots given over to a low ground cover rather than grass. They are bright joys of the fall days and if the contrast of gold is desired there is always the rarely seen *Sternbergia lutea*.

The inclusion of the gladiolus, which has a corm, and the tuberous dahlia, canna, begonia and *Mertensia virginica* in a list of bulbs is scarcely according to Hoyle. But the word is here stretched willingly to admit them.

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HYACINTH	HYACINTH	HYACINTH Lady Derby	HYACINTH
NARCISSUS	NARCISSUS	NARCISSUS King Alfred	NARCISSUS King Alfred
GRAPE HYACINTH	GRAPE HYACINTH	GRAPE HYACINTH Heavenly Blue	GRAPE HYACINTH
REGAL LILY	LILY	REGAL LILY	REGAL LILY
CROCUS	CROCUS	CROCUS Kathleen Parlow	CROCUS
SCILLA	SCILLA	AUTUMN CROCUS	DAHLIA Hunt's Velvet Wonder
LYCORIS SQUAMIGERA	LYCORIS SQUAMIGERA	PARROT TULIP Fantasy	GLADIOLUS Picardy
SNOWDROP	GLADIOLUS	DUTCH IRIS Imperator	CANNA The President
CAMASSIA ESCULENTA	MONTBRETIA	ORNITHOGALLUM NUTANS	TUBEROUS BEGONIA

Glen Brothers, Inc. Rochester, N. Y.	Wayside Gardens Mentor, O.	W. Atlee Burpee Co. Philadelphia	J. W. Jung Seed Co. Randolph, Wis.
DARWIN TULIP	DARWIN TULIP	TULIP	TULIP
HYACINTH	HYACINTH	HYACINTH	MADONNA LILY
NARCISSUS	NARCISSUS	NARCISSUS	LILIUM UMBELLATUM
GRAPE HYACINTH Heavenly Blue	GRAPE HYACINTH	GRAPE HYACINTH	LILIUM PHILIPPINENSE FORMOSANUM
LILY	LILY	LILY	REGAL LILY
CROCUS	CROCUS	CROCUS	PEONY
SCILLA	SCILLA	GLADIOLUS	GLADIOLUS
GLORY-OF-THE-SNOW	GLORY-OF-THE-SNOW	SNOWDROP	GERMAN IRIS
SNOWDROP	BULBOUS IRIS	DAHLIA	HEMEROCALLIS
MERTENSIA VIRGINICA	TUBEROUS BEGONIA	CANNA	



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Teaching Your Dog To Behave

By ARTHUR ROLAND

SINCE obedience training has taken such a hold on this country there is less excuse than ever for the dog owner whose pet is a "Peck's bad boy" of dogdom instead of a model pup. No longer is it necessary to go any farther than the nearest dog show to find out how well dogs can be taught to behave and also to learn how it is done.

If your dog, out for an airing, does not trot along contentedly with you, ignoring the other dogs that come by—if he tugs at his leash from one side of the walk to the other, hanging back and refusing to come when he is called—the fault is not his but yours. He just hasn't been properly trained.

Of course, some varieties are more adaptable to training than others; but perusal of the American Kennel Club records shows that there is scarcely a breed which is not represented in the roster of those that have gained obedience titles. That any absentees exist is not because the dogs could not qualify but because they are of the lesser known breeds and nobody has made an effort to train them for competition.

Not all dog shows have obedience classes, but an increasing number of them do. There is not a region now in which one has to go very far to watch this type of competition. That it is worth watching is shown by the fact that the shows which do have obedience classes find them their most popular event. While at the rings in which some of the lesser known breeds are being judged on bench points, one will find only a handful of spectators, crowds will be jammed deep around the ring in which the obedience workers are going through their paces. After all, only the experts can appreciate the fine points of judging to standard. Anybody can tell whether a dog, sent to retrieve a dumbbell over a hurdle, has gone through the exercise smartly, whether he has lagged at it or whether he has simply said to himself, "What's the use?" and walked back around the obstacle rather than trying to jump it.

Of course, not everybody wants to make his dog retrieve a dumbbell over a hurdle. But there is not some time when every dog owner has not wished that his pet were better behaved, especially when walking along the street. And the teaching of heeling on the leash is the first course in obedience work.

Take it from those who have gone in for that type of competition, obedience training is not all work. Even if it is a tax on patience at times, there are many other occasions when one has the feeling that he is indulging in a new form of play with his pet from which both he and the dog are getting fun as well as developing a better mutual understanding.

And, contrary to common belief, one does not have to begin training when the dog is a puppy. As a matter of fact, the most expert trainers prefer to have a mature dog with which to work, a dog from which age has removed some of the excessive playfulness of puppyhood. There is no more general fallacy than that one can not teach an old dog new tricks. One of the dogs just now before the followers of obedience tests in the New York area is a Dalmatian, Io, owned and trained by Harland Meistrell. Io has acquired a C.D.X. (companion dog, excellent) title, the advanced obedience degree; the first is C.D. (companion dog) and the third U.D. (utility dog). Yet Io, now ten years old, took her first obedience lesson last September when she was well over nine.

Wherever you see that an obedience test is forming part of the program at a dog show, it means that somewhere in that neighborhood there is a training club. Dogs are naturally not just thrust out into competition without having had some training. That means that all you have to do to find out where the training groups are meeting in your section is to ask one of the local competitors in the show.

(Continued on page 58)

September Nights In Town

THE time-honored "Everybody's out of town" seems as definitely dated in this year of grace as the bathing suit of the Victorian era. Everybody is no longer in town or out of town in summer, which by the calendar still has well-nigh three weeks to run. Nor, for that matter, in autumn, winter or spring. From one end of the twelvemonth to the other there is a constant ebb and flow of New Yorkers that, coupled with the coming in and going out of dwellers in every important community in the land, makes life in the world's greatest summer resort so enchanting at this time of year.

One sees marked evidence of this tide in the Cafe Pierre, which has had a first summer of remarkable success. There socalled "socialites" and some of the most talked-of motion picture personalities are observed of all observers at the cocktail time or at dinner time—when conversation rather than music flows. The music later on remains the Bob Knight orchestra's and there is Joan Edwards to entertain.

The St. Regis roof, where the dance floor calls for formal dress, still has its reflection of the charm of Vienna in days when the life along or near the Ring had something distinctively its own. So an evening there presents a picture long to be remembered—a picture with the Hal Saunders orchestra as a bright element.

Hildegarde will return to the most appealing café lounge of the Savoy-Plaza the middle of September. This for the supper show. Meanwhile John Buckmaster, the impersonator, is the entertainer.

Nor is summer over for the well-named Starlight Roof, which has had an irresistible appeal at the Waldorf-Astoria ever since the opening of this world-famous hostelry on Park Avenue. There gayety of life and gayety of color go hand in hand happily.

The colorful Rainbow Room, atop the highest peak of Rockefeller Center, has real Spanish dancers in Monna Montes and José Fernandez. Native dances, of course, and orchestral music well calculated to bring out the best in the various rhythms. The Ben Cutler orchestra, too, and the Whitson Brothers, acrobatic comedians.

Delectable stone crabs continue to be flown up from Florida daily to the end that the Stork Club may keep up its reputation for this specialty. And every evening there are gardenias for the ladies—gardenias of quality, it should be said in all justice.

Theodore Titze's presence at the Ritz Tower, as assistant in charge of the cuisine, is guarantee of excellence. Here the short cocktail meal is an appealing novelty which is taking its place in town talk.

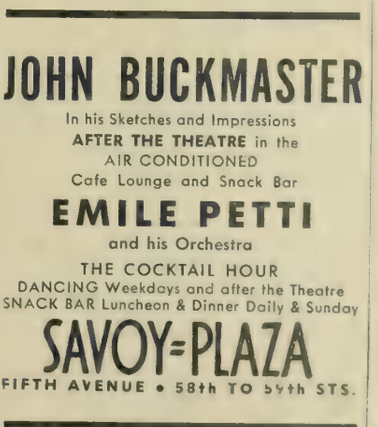
Just across the Hudson, hard by the point where the Washington Bridge reaches the New Jersey shore, Ben Marden's Riviera is putting on its new show in no less than three sections, the last one impromptu. This because journey's end is perhaps the best in the annals of the Riviera, what with Harry Richman, Sophie Tucker and Joe E. Lewis in enough specialties to make a show if only this trio were in evidence. But there is much more, in colorful array.

The Barberry Room is a pleasant spot for cocktails or dinner at any time of year, but of a warm evening, its spacious atmosphere is particularly agreeable. Not a large room, its high mirrored ceiling and walls create a feeling of unlimited space. Add comfortable arm chairs and good food and drink, and one has the ideal setting for an evening of real relaxation.

The Montparnasse originally was an oasis for uptown Eastsiders, but it now seems to be patronized as well by many who used to consider Fifty-ninth Street their northern limit. You may eat or drink comfortably and well; and while they have a roof for dining, they recommend the downstairs room for really hot weather.









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Utopia Of Horsemen

(Continued from page 49)

Jr. and many others the tricks of their trade, gave them their chance to ride, then sold them championship stock to begin their own stables.

"Pete," out in Westbury, has repaid the favor by virtually bringing polo to the masses who could not afford the high fee charged by sponsors of the high goal game. Young Bostwick, who has one of the most extensive stables on Long Island, includes among his thoroughbreds numerous types of horses. He is undoubtedly the finest amateur rider on the flat and over the jumps this country ever produced. In 1930 "Tommy" Hitchcock Jr. realized that he was genuine polo material and "Pete" was invited to try for the team that was to play the English for the Westchester Cup. The lightest player polo has ever known in America, Pete's speed and mallet are recognized as outstanding. He is a veritable bulldog in action.

Purchasing thirty acres of land just off the Jericho Turnpike some years back this young heir to one of the country's largest fortunes spent a sizable sum on a polo field. Stables were built and a smooth green playing field, level as the surface of a billiard table, was laid out. "Pete" Bostwick insisted that here high game polo should be played for as low an admission as fifty cents to permit the poor man to become better acquainted with the game. From the time of its inaugural day it has been a success and there are few, rich or poor, who dwell anywhere within a reasonable distance who are not thoroughly conversant with the finer points of high goal polo due to this experiment.

By the time this article appears in print the public will have been made aware of the fact that the Westchester Racing Association under the excellent direction of young Alfred G. Vanderbilt, who controls the destinies of Belmont Park, has increased the purse of the traditional Grand National Steeplechase to the unheard of figure of fifteen thousand dollars added money and inaugurated a new stake to be known as the New York Handicap at two miles and a quarter with a purse of fifty thousand dollars renewed each autumn at the same plant. Like daring would scarcely be attempted anywhere else than in such a horse heaven as might be found on Long Island; for these stakes have none of the glamour nor possibilities for revenue as such widely publicized events as the Santa Anita Handicap, the Kentucky Derby or the Preakness. When a racing association goes into its pocket to attract the breeding of stayers by insuring stakes for such amounts it must be because it is interested in but one thing and that is in improving the breed of the horse and they must love him.

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Teaching Your Dog To Behave

(Continued from page 56)

There is no more enthusiastic group in canine competition than the sponsors of the obedience work. They are always anxious to win new recruits for their division of the sport and are invariably glad to help novices with advice and suggestions. Of course, one can do his training by himself, if he desires. One of the finest obedience workers I ever saw was Buster Whitson, a collie, whose owner, having no conveniently located class to attend, simply obtained a leaflet from the Obedience Training Club and taught the dog to do the things required of him in competition. Even if you have neither the time nor inclination to go in for obedience tests, you will make your dog a better member of the community if you teach him at least the rudiments of obedience.

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VII. Choice and Arrangement of Furniture.
VIII. Textiles; Hangings.
IX. Choosing, Framing and Hanging Pictures.
X. Painted Furniture.
XI. Furnishing the Apartment.
XII. Historical Backgrounds.
XIII. Continued.
XIV. The Renaissance Style.
XV. The Baroque Style.
XVI. The Rococo Style.
XVII. The Neo-Classic Style.
XVIII. Jacobean and Restoration in England.
XIX. William and Mary, Queen Anne and Early Georgian Styles.
XX. The Age of Chippendale.
XXI. The Adam Period in England and America.
XXII. American Adaptation of British and Continental Styles.
XXIII. The Decorating Profession.
XXIV. Problems and Their Solution.
XXV. What is Modern?
XXVI. Light and Color.
XXVII. Use of Space.
XXVIII. New Materials.
XXIX. Designing a Modern Interior. a. The Modern House. b. The Modern Shop.
XXX. Combining Modern and Period Decoration.

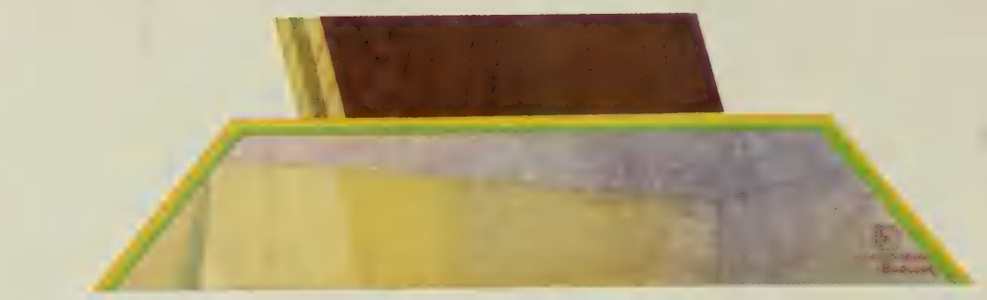
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Calendar of Sports

AUTOMOBILE RACING

Oct. 5 Fairgrounds; Mineola, New York.
5 Fairgrounds; Winston-Salem, North Carolina.
6 Williams Grove, Pennsylvania.
12 Fairgrounds; Raleigh, North Carolina.
12 Fairgrounds; Spartanburg, South Carolina.
19 Fairgrounds; Charlotte, North Carolina.
26 Fairgrounds; Columbia, South Carolina.
26 Fairgrounds; Wilson, North Carolina.
27 Fairgrounds; Wilson, North Carolina.

AUTOMOBILE SHOWS

Oct. 12-20 Grand Central Palace.
19-26 Fifth Regiment Armory, Baltimore.

DOG SHOWS

Oct. 5 Ladies' Dog Club; Waltham, Massachusetts.
5, 6 Fresno Kennel Club (License); Fresno, California.
6 Boston Terrier Club of Cleveland; Cleveland.
6 Bulldog Club of New England, Inc. (License); Boston.
6 Bulldog Club of Southern California (License); Beverly Hills.
6 Dayton Kennel Club, Inc., Dayton, Ohio.
6 Worcester County Kennel Club; Inc.; Worcester, Massachusetts.
9, 10 Wichita County Kennel Club (License); Wichita Falls, Texas.
10 Danbury Agricultural Society; Danbury, Connecticut.
11, 12 Maui Kennel Club; Maui, Hawaii.
12 Charleston Kennel Club; Charleston, South Carolina.
12 Kennel Club of Wilmington; Wilmington, Delaware.
12 Western Beagle Club; Bass Lake, Indiana.
12, 13 Texas Kennel Club; Dallas.
13 Boston Terrier Club of Connecticut, Inc. (License); Waterbury.
13 Boston Terrier Club of Detroit (License); Detroit.
13 Rock River Valley Kennel Club (License); Rockford, Illinois.
13 Ventura County Dog Fanciers Association; Ventura, California.
14 Piedmont Kennel Club; Charlotte, North Carolina.
16 Carolina Kennel Club; Greensboro, North Carolina.
16, 17 Fort Worth Kennel Club; Fort Worth, Texas.
17 Durham Kennel Club (License); Durham, North Carolina.
19 Roanoke Kennel Club, Roanoke, Virginia.
19, 20 San Antonio Kennel Club; San Antonio, Texas.
20 Brooklyn Boston Terrier Club (License); Elmhurst, Long Island.
20 California Capital Kennel Club (License); Sacramento.
23, 24 Houston Kennel Club; Houston, Texas.
26 Queensboro Kennel Club; Elmhurst, Long Island.
26, 27 Gulf Coast Kennel Club (License); Beaumont, Texas.
27 Boston Terrier Club of Buffalo (License); Buffalo.
29, 30 Treasure Island Kennel Club; Galveston, Texas.
Nov. 2 Grand Valley Kennel Club (License); Grand Rapids, Michigan.
3 Boston Terrier Club of America; Boston.
3 Circle City Boston Terrier Club (License); Indianapolis.
3 Ingham County Kennel Club (License); East Lansing, Michigan.
9 Central New York Kennel Club; Utica, New York.
9, 10 Des Moines Kennel Club; Des Moines, Iowa.
10 Finger Lakes Kennel Club (License); Newark.
10 Newark Boston Terrier Club (License); Newark.
10 Progressive Dog Club (License); New York.
11 Cocker Spaniel Club of Greater St. Louis (License); St. Louis.
15, 16 Cocker Spaniel Breeders Club of New England, Inc.; Boston.
16 Harrisburg Kennel Club, Inc.; Harrisburg, Pennsylvania.
16, 17 Minneapolis Kennel Club, Inc.; Minneapolis.
22, 23 Waterloo Kennel Club (License); Waterloo, Iowa.
23 Kennel Club of Philadelphia; Philadelphia.
24 Camden County Kennel Club; Camden, New Jersey.
24 LaPorte County Kennel Club (License); LaPorte, Indiana.
30-Dec. 1 American Sealyham Terrier Club; Chicago.
30-Dec. 1 Central States Airedale Terrier Club (License); Chicago.
30-Dec. 1 Central States Dachshund Club (License); Chicago.
30-Dec. 1 Chicago Bulldog Club, Inc.; Chicago.
30-Dec. 1 Chicago Collie Club, Chicago.
30-Dec. 1 Chihuahua Club of America; Chicago.
30-Dec. 1 Cocker Spaniel Club of the Middle West (License); Chicago.
30-Dec. 1 Doberman Pinscher Club of America; Chicago.
30-Dec. 1 English Springer Spaniel Club of the Central States; Chicago.
30-Dec. 1 Fox Terrier Club of Chicago (License); Chicago.
30-Dec. 1 Irish Terrier Club of Chicago (License); Chicago.
30-Dec. 1 Mid-States Chow Chow Club (License); Chicago.
30-Dec. 1 Mid-West Boxer Club (License); Chicago.
30-Dec. 1 Mid-West Great Dane Club (License); Chicago.
30-Dec. 1 Mid-West Schipperke Club (License); Chicago.
30-Dec 1 Mid-West Standard Schnauzer Club (License); Chicago.
30-Dec. 1 Scottish Terrier Club of Chicago (License); Chicago.
30-Dec. 1 Western Boston Terrier Club, Inc. (License); Chicago.
30-Dec. 1 Western English Setter Club, Inc. (License); Chicago.
30-Dec. 1 Western Irish Setter Club, Inc. (License); Chicago.
30-Dec. 1 Western Pomeranian Club (License); Chicago.
Dec. 1 Newark Kennel Club; Newark.
7, 8 Blue Water Kennel Club (License); Port Huron, Michigan.
8 Detroit Cocker Spaniel Club (License); Detroit.

FIELD TRIALS (Beagles)

Oct. 1-2 Wisconsin Beagle Club; Kewaskum.
1-4 Long Island Beagle Club, Commack.
1-4 Buckeye Beagle Club; Dundee, Ohio.
1-5 Eastern Beagle Club; Newark, Delaware.
1-5 Northern Hare Beagle Club; North Creek, New York.
1-5 Canadian National Beagle Club; Forest, Ontario, Canada.
3-6 Missouri Valley Beagle Club (License); nr. Kansas City.
5-6 Hoosier Beagle Club (License); Anderson, Indiana.
6-10 Orange County Beagle Club (License); Bruynswick, New York.
6-10 Wolverine Beagle Club (License); Hastings, Michigan.
6-11 Muskingum Valley Beagle Club (License); Zanesville, Ohio.
7-12 Chimney Rocks Beagle Club (License); Hollidaysburg, Pennsylvania.
10-13 Western Beagle Club; Bass Lake, Indiana.
12-16 New England Beagle Club; Princeton, Massachusetts.
13-18 Highland Beagle Club (License); Greenfield, Ohio.
14-19 Sportsmens Beagle Club; West Chester, Pennsylvania.
17-20 Sangamon Beagle Club (License); Mt. Vernon, Illinois.
20-25 New Jersey Beagle Club, Inc.; Clinton.
20-26 Central Beagle Club; Saxonburg, Pennsylvania.
24-27 Eastern Massachusetts Beagle Club, Inc. (License); Princeton.
27-Nov. 2 Stark Beagle Club (License); Waynesburg, Ohio.
27-Nov. 5 Gladstone Beagle Club; Gladstone, New Jersey.

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7-10 Bay State Beagle Club, Inc. (License); Berkley, Massachusetts.
7-17 National Beagle Club; Aldie, Virginia.
10-14 Bluegrass Beagle Club (License); Barkstown, Kentucky.
17-21 Huntington Beagle Club (License); Mt. Sterling Kentucky.

FIELD TRIALS (Spaniels)

Oct. 11-13 Albany Spaniel Field Trial Club, Inc. (License); nr. Albany.
12-13 English Springer Spaniel Club of Northern California (License); Fort Barry.
12-13 English Springer Spaniel Field Trial Club of Illinois (License); Waukegan.
18-19 Bath County Field Trial Ass'n. (License); Hot Springs, Virginia.
19-20 English Springer Spaniel Club of the Central States; Northbrook, Illinois.
25-28 English Springer Spaniel Field Trial Ass'n. Inc.; Fishers Island, New York.
Nov. 1-2 Connecticut Spaniel Field Trial Ass'n. (License); Saybrook.
9-10 Cocker Spaniel Field Trial Club of America (License); Verbank, New York.
9-10 Northern California Field Trial Club (License); San Francisco.
22-23 Ravenna English Springer Spaniel Club (License); Ravenna, Ohio.

SANCTIONED FIELD TRIALS

Oct. 5-6 Garden State Beagle Club; Camden, New Jersey.
11-14 Food City Beagle Club; Camp Custer, Michigan.
12-13 South Jersey Beagle Club (License); Kresson.
13-18 Sharpsville Beagle Club; Stoneboro, Pennsylvania.
14-15 Keystone Beagle Club; Uniontown, Pennsylvania.
20-23 Southern West Virginia Beagle Club; Spencer.
Nov. 8-10 Southern Indiana Beagle Club; Oatsville.
8-11 Blue Ridge Beagle Club; Old Stanton, Pennsylvania.
Dec. 1-4 Cherokee Beagle Club; Cleveland, Tennessee.
7-8 Oklahoma Beagle Club; Oklahoma City.

FOOTBALL

Oct. 12 Dartmouth-Yale; New Heaven.
19 Dartmouth-Harvard; Cambridge.
Nov. 2 Harvard-Princeton; Cambridge.
2 Army-Notre Dame; New York.
9 Notre Dame-Navy; Baltimore.
16 Princeton-Yale; Princeton.
23 Yale-Harvard; New Haven.
30 Army-Navy; Philadelphia.

HORSE SHOWS

Oct. 1-5 St. Louis, Mo.
2-6 Piping Rock; Locust Valley, Long Island.
4-5 Farmington Hunt Club; Charlottesville, Virginia.
4-5 Orange; South Orange, New Jersey.
5-6 Rock Spring; West Orange, New Jersey.
10-12 Albany Cavalry; Albany, New York.
10-12 San Diego.
12 Marshallton; West Chester, Pennsylvania.
12-13 Sleepy Hollow Country Club; Scarborough-on-Hudson, New York.
17-19 City of Philadelphia; Philadelphia.
Nov. 6-13 National; Madison Square Garden, New York.
22-23 Peekskill, New York.
Dec. 7 Boulder Brook Club; Scarsdale, New York.
14 Brooklyn.

HUNT RACES

Oct. 5 Huntingdon Valley Hunt Club; Jenkintown, Pennsylvania.
9 & 12 Rolling Rock Hunt Racing Association; Ligonier, Pennsylvania.
16 & 19 Rose Tree Fox Hunting Club. Media, Pennsylvania.
19 Monmouth County Hunt Racing Ass'n; Red Bank, New Jersey.
23 & 26 Essex Fox Hounds; Far Hills, New Jersey.
Nov. 2 West Hills Racing Association; Huntington, New York.
2 Pickering Hunt; Phoenixville, Pennsylvania.
5 & 9 United Hunts Racing Association; Belmont Park, New York.
9 Middleburg Hunt Race Ass'n; Middleburg, Virginia.
16 Montpelier Hunt; Montpelier, Virginia.

MOTOR BOAT SHOWS

Jan. 10-18 Grand Central Palace.

RACING

Oct. 1-5 Belmont Park.
2-19 Long Branch Jockey Club; Toronto, Canada.
2-30 Laurel, Maryland.
7-Nov. 2 Rockingham Park, Salem, New Hampshire.
12-Dec. 2 Bay Meadows; San Mateo, California
21-Nov. 2 Empire City, Yonkers.
Nov. 1-15 Pimlico, Maryland.
16-30 Bowie, Maryland.
Dec. 28-Mch. 8 Santa Anita, California.

RODEOS

Oct. 9-27 Madison Square Garden.

SKEET

Oct. 5, 6. North American Championship; Remington Gun Club, Lordship, Conn.

TENNIS

Oct. 1 Invitation Championships; Annandale Tennis Club, Pasadena, California.
7 Fall invitation; Golf & Tennis Club, Hot Springs, Virginia.
10 Championships; Perris Hill Tennis Club; San Bernardino, California.
Nov. 2 Invitation Championships; Ambassador Tennis Club, Los Angeles, California.
8 Southwestern Championships; Tennis Club, El Paso.
Dec. 21 Southern California Midwinter Championships; Lakewood Tennis, Club, Long Beach.
28 Sun Bowl Tour; Tennis Club, El Paso.

AVICULTURE

Dec. 7-8 Bird Fancier's Association; Hotel Lexington.

FLOWER SHOWS

Nov. 8-10 New York.
Mar. 17-22. New York.
17-22 Boston.
22-30 St. Louis.
23-30 Seattle
24-29 Philadelphia.
28-Apl. 5 Chicago.
Apl. 5-12 Detroit.
29-May 4 Oakland, California.

ART

Oct. 1-5 Group Exhibition; Morton Galleries, New York.
1-19 Italian Drawings for Jewelry; Cooper Union.
1-26 American Prints; Grand Central Art Galleries.
1-26 American portraits; Hotel Gotham, New York.
1-26 Sculpture Exhibition; Grand Central Art Galleries.
1-31 Woodcut Exhibition; Metropolitan Museum of Art.
1-31 Mediaeval Arms and Armor; The Cloisters.
1-31 Contemporary Americans; Macbeth Gallery.
7-19 Paintings by Eve Van Ek; Argent Galleries.
8-26 Paintings by Loren MacIver; Pierre Matisse Gallery.
14-Dec. 7 Fashion's Family Tree; Museum of Costume Art.
1-Nov. 7 Annual Founder's Show; Grand Central Art Galleries.
7-19 Paintings by Amory Hooper; Morton Galleries, New York.
12-31 Carriage Designs; Metropolitan Museum of Art.
13-Nov. 4 Pottery and ceramic sculpture exhibition; Syracuse Museum of Fine Arts.
15-26 English and French prints; Grand Central Art Galleries.
20-26 Antiques Exhibition; Hotel Commodore. New York.
21-Nov. 2 Paintings by Helen Tompkins; Morton Galleries, New York.
29-Nov. 9 Joint exhibition by H. Dudley Murphy and Nelly Littlehale Murphy, Hotel Gotham, New York.

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Arts & Decoration

Combined with

The SPUR

Volume LII October 1940 Number 5

Henry S. Adams, Editor
Willard Fairchild, Art Editor

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The SPUR of the Moment

ENGAGEMENTS

ALEXANDER-SMITH. Miss Ruth Alexander, daughter of Colonel Roger Gordon Alexander, U.S.A., and Mrs. Alexander of West Point, New York, to Cadet Bradish Johnson Smith 2nd, son of Lieutenant Colonel George L. Smith, U.S.A., of Swampscott, Massachusetts.

ALLEN-SHORT. Miss Julia Allen, daughter of Dr. and Mrs. Henry Butler Allen of Chestnut Hill, Pennsylvania, to Mr. Marion Lewis Lovell Short, son of the late Mr. and Mrs. William Ambrose Dudley Short of Lexington.

ARMITAGE-EAGLE. Miss Jean Armitage, daughter of Mr. and Mrs. John Foster Armitage of New York, to Mr. Henry Eagle, Jr., son of Mr. and Mrs. Henry Eagle of Sands Point, Long Island.

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BURRAGE-CHACE. Miss Anne Burrage, daughter of Mr. and Mrs. Albert Cameron Burrage of Boston, Massachusetts, to Mr. William Bowers Chace, son of Mrs. David F. Boyd of Long Beach, California.

DOYLE-MACCOLL. Miss Cynthia Doyle, daughter of Mr. and Mrs. Henry Watkins Doyle of Bronxville, New York, to Mr. James Robertson MacColl 3rd, son of Mr. and Mrs. James Robertson MacColl Jr., of Bronxville.

FAUST-EASTON. Miss Jane Faust, daughter of Mr. and Mrs. Frederick Faust of Brentwood, Los Angeles, to Mr. Robert Olney Easton, son of Mr. and Mrs. Robert E. Easton of Santa Barbara.

FERRIS-CLARK. Mrs. Margery Jarvis Ferris, daughter of Mr. and Mrs. Rodney S. Jarvis, of New York, to Mr. George E. Clark, son of Mr. Roy Wallace Clark of St. Paul.

FOSDICK-SLOAN. Miss Audrey Clark Fosdick, daughter of Mr. and Mrs. Clark Fosdick of Hewlett, Long Island, to Mr. Thomas Donalson Sloan Jr., son of Colonel Thomas D. Sloan and Mrs. Sloan of Lawrence, Long Island.

GARDINER-PHILLIPS. Miss Evelyn Foster Gardner, daughter of Mrs. T. Mitchell Hastings of Boston, and Lieutenant Commander Merrick Gardiner of New York, to Mr. Drayton Phillips, son of Mr. and Mrs. William Phillips of Boston.

HILL-ROCKWELL. Miss Mary Hill, daughter of Mr. and Mrs. Cyrus Giles Hill of Chicago, to Mr. Matthew Laflin Rockwell, son of Mrs. Harry Weisbach of Highland Park, Illinois, and Mr. Lawrence Dowse Rockwell.

GRAVES-HAVILAND. Miss Mary-Dickson Graves, daughter of Mrs. Henry Graves, 3rd, to Mr. Richard Sands Haviland, son of Mr. and Mrs. Le Grande Haviland of Highland, New York.

LIGHTBOURN-ADAMS. Miss Edith Evelina Lightbourn, daughter of the late Mr. and Mrs. Hammond Lightbourn of Foothills, Warwick, Bermuda, to Mr. Thatcher Magoun Adams, son of Mr. and Mrs. Henry Coolidge Adams of Springfield, East Paget, Bermuda.

MACKENZIE-MARSTON. Miss Rosamond Mackenzie, daughter of Mr. and Mrs. Daniel D. F. Mackenzie of Greenwich, Connecticut, to Mr. Robert C. Marston, son of Mr. and Mrs. Edgar J. Marston of Colorado Springs.

REDMOND-GRIFFITHS. Miss Sylvie L. Redmond, daughter of Mr. and Mrs. Roland L. Redmond of New York, to Mr. William Griffiths, Jr., son of Mr. and Mrs. William Griffiths of Cleveland.



Honeymooning. Mr. and Mrs. Peter Lauck 3rd, of Wynnewood, Pennsylvania, in Bermuda. Mrs. Lauck is the former Miss Annette Campbell of Montclair.



Off for a canter. Miss Melba Lee, daughter of Mrs. T. Wallace Orr, of New York, and Miss Nancy Clyde Jeavons, of London, at Manoir Richelieu, Murray Bay, Canada.

SMITH-HANNUM. Miss Nancy Penn Smith, daughter of Mr. and Mrs. W. Plunket Stewart of Unionville, Pennsylvania, to Mr. John B. Hannum, 3rd, son of Mr. and Mrs. John B. Hannum, Jr., of Media, Pennsylvania.

SMITH-WILLIAMS. Miss Charlotte Haxall Noland Smith, daughter of Mr. and Mrs. Edmund Law Rogers Smith of Baltimore, Maryland, to Mr. Ross Ransom Williams, son of Mrs. Marjorie Ransom Williams and Mr. Elbert Reading Williams.

THAYER-BULLITT. Miss Shelby Thayer, daughter of Mr. and Mrs. Russell Thayer of Haverford, Pennsylvania, to Mr. Orville H. Bullitt, Jr., son of Mr. and Mrs. Orville H. Bullitt of Whitemarsh, Pennsylvania.

TOMPKINS-HOYT. Miss Janet Tompkins, daughter of Mr. and Mrs. Howard Campbell Tompkins of Babylon, Long Island, to Mr. Sherman Hoyt, son of Mrs. Jeanette Meyers Hoyt of Cooperstown, New York, and Mr. Colgate Hoyt of New York.

WATERHOUSE-VANDERPOEL. Miss Joan Waterhouse, daughter of Mrs. Bramhall Waterhouse of Lowell, Massachusetts, and Mr. Richard E. Waterhouse of West Warwick, Rhode Island, to Mr. John Arent Vanderpoel, son of Mr. and Mrs. Floyd L. Vanderpoel of Litchfield, Connecticut.

WEDDINGS

October 5. Miss Elizabeth Murrell Millet, daughter of Dr. and Mrs. John A. P. Millet of New York, to Mr. Robert Mason Derby Jr.; St. Paul's Episcopal Church, Stockbridge, Massachusetts.

October 5. Miss Anne Willard, daughter of Mr. and Mrs. Charles Turner Willard, of Elizabeth, New Jersey, to Mr. Robert Budd Gibby; Elizabeth.

October 5. Miss Bettie Gilman, daughter of Mr. William Reginald Gilman of Waterbury, Connecticut, to Mrs. Charles Clinton Goodrich 2nd; All Souls' Episcopal Church, Waterbury.

October 12. Miss Lucy Hill Bowers, daughter of Mr. and Mrs. Lloyd Guyton Bowers of Columbus, Georgia, to Mr. LeGrand Elebash, Jr.; Columbus.

October 21. Miss Elizabeth May Evans, daughter of Mrs. Thomas Raymond Evans of Pittsburgh, to Mr. Joseph Holliday Bascom; East Liberty Presbyterian Church, Pittsburgh.

DEBUTS

November 28. Miss Mary Lee Abbot, daughter of Mrs. David Hoadly Munroe of New York; at 327 East 87th Street.

November 28. Miss Mary Churchill Mathews, daughter of Mr. Harold C. Mathews of New York; at 1088 Park Avenue.

November 28. Miss Mary Patricia Richter, daughter of Mr. Charles Manton Richter of New York; St. Regis Hotel.

November 29. Miss Louise Frith Stickney, daughter of Mr. and Mrs. Henry Austin Stickney of New York; at 215 East 72nd Street.

November 29. Miss Leslie Caesar, daughter of Mr. and Mrs. Harry I. Caesar of New York; the Colony Club.

November 29. Miss Joan Martin, daughter of Mrs. Deacon Martin, and Miss Nancy Baynes, daughter of Captain and Mrs. George McLeod Baynes of New York; St. Regis Hotel.

November 30. Miss Nancy Miller, daughter of Mr. and Mrs. Danforth Miller of New York; the Colony Club.

BIRTHS

BACON, Mr. and Mrs. Edwin Lex (Barbara Wylie), ▪ daughter, Susan Chandler Bacon; New York, September fourth.

BARRY, Mr. and Mrs. Horace W. R. (Augusta Robbins), a son, Peter Stuyvesant Barry; Stamford, Connecticut, September eighth.

BARTHOLET, Mr. and Mrs. Paul (Elizabeth Ives), ▪ daughter, Elizabeth Bartholet; New York, September ninth.

CLARK, Mr. and Mrs. F. Douglas (Louise F. Henry), a daughter, Katherine Robert Clark; Saranac, New York, August twenty-fourth.

COCHRANE, Mr. and Mrs. William H. (Elizabeth Jeanette Ballantine), a daughter, Elizabeth Jeanette Cochrane; Philadelphia, August thirtieth.

CONNORS, Mr. and Mrs. Philip (Constance Sala Regan), a son, Philip Regan Connors; New York, August sixteenth.

FICKES, Mr. and Mrs. Robert O. (Sarah Van Dusen Kilbourn), ▪ daughter, Sarah Elizabeth Fickes; Westport, Connecticut, August fourth.

KERESEY, Mr. and Mrs. Henry Donnelly (Ann Lowry Milburn), ▪ son, Michael Milburn Keresey; New York, August eighth.

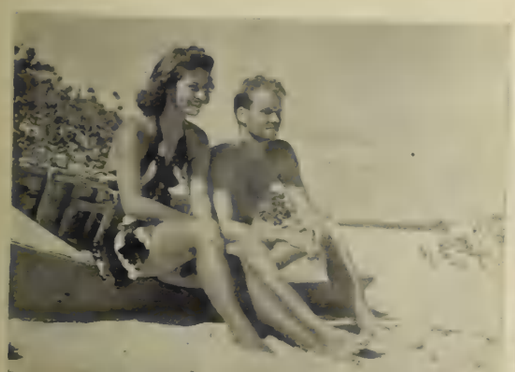
NICKERSON, Mr. and Mrs. Hoffman (Jane Soamets), ▪ son, Martinus Hoffman Nickerson; Glen Cove, Long Island, August twelfth.

PEARSON, Mr. and Mrs. Theodore (Louise Sanford), a son, Theodore Pearson, Jr.; New York, August twelfth.

RANDELL, Mr. and Mrs. Norman (Dorothy

MANY HAPPY RETURNS OF THE DAY

October 1—Ralph J. Totten
October 2—Carl Hayden
Cordell Hull
October 3—George S. Messersmith
October 6—Laurence A. Steinhardt
John Van A. MacMurray
October 8—Elisha Walker
October 10—Helen Hayes
October 11—Harlan F. Stone
October 15—Mrs. Woodrow Wilson
Ernest Clifford Peixotto
Ina Claire
October 16—Eugene O'Neill
October 19—Fannie Hurst
October 20—Sherman Minton
October 22—George W. Hill
Cecilia Loftus
Edward R. Stettinius
Norman S. Dike
October 23—Sir Frederick Williams-Taylor
October 26—George Gordon Battle
William K. Vanderbilt
October 27—Owen D. Young
October 29—Alva Blanchard Adams
October 30—Dr. John Barnwell Elliott
October 31—Herbert L. Satterlee



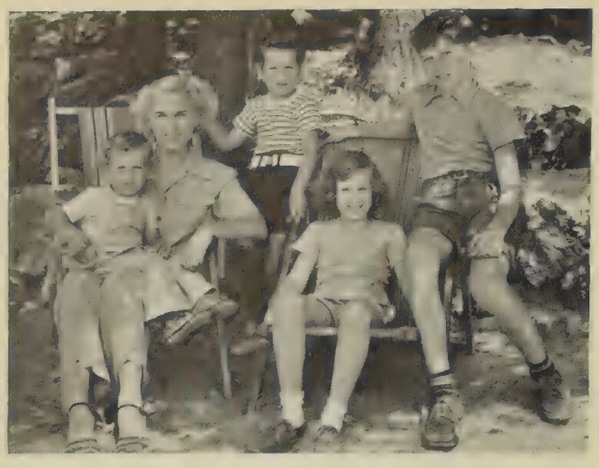
In Bermuda. Mr. and Mrs. Leroy King-Smith, who spent their honeymoon at "Boreen." The bride was Miss Mary de Forest Lindsay, daughter of Mrs. Dean Castleman Paul, of Greenwich. Photo: Scott Seegers.



At Hawthorne Farms. Mr. and Mrs. William A. Warnock 2nd. She was Miss Sidney A. Sharp, daughter of Mr. and Mrs. David B. Sharp of the Berwyn section of Pennsylvania. Photo: Reinhardt.



Elbow Beaching. Mr. and Mrs. John Rodman Wanamaker, of Philadelphia, who were at the Elbow Beach Hotel on their Bermuda honeymoon. Mrs. Wanamaker was Miss Louise de Koven Bowen.



At the Seigniory Club. Mrs. Leo H. Timmins, of Westmount, Montreal, and her children, Brian, Peter, Betty and John, on their fishing camp beach. Photo: Associated Screen News Ltd.



An August bride. Mrs. William Thaw Whitney, daughter of Mr. and Mrs. James T. Johnstone, of New York. Bachrach.



Wedded in London. Mr. and Mrs. Alfred de Udy and wedding party after the ceremony at St. Mary's. The bride was Miss Margaret Grace, daughter of Mrs. Walter Grace. Photo: Lenare.

Hodgman), a daughter, Jean Randell; Greenwich, Connecticut, September seventh.

Scott, Mr. and Mrs. Edward Webster (Nancy Hanford), a son, Edward W. Scott, Jr.; New York, August ninth.



In Wyoming. Miss Cobina Wright, of New York, and more recently of Hollywood, sojourning at Valley Ranch.

Severance, Mr. and Mrs. Frank A. F. (Frances Vidal Clark), a daughter, Sarah Vidal Severance; New York, August twenty-second.

Stillman, Mr. and Mrs. Charles (Frances Disoway Johnson), a daughter, Louise Lombard Stillman; New York, August twenty-third.

Sudduth, Mr. and Mrs. William H., 2nd (Muriel Selden), a daughter, Lynde Selden Sudduth; New York, July fifteenth.

Timolat, Mr. and Mrs. Louis K. M. (Leonie Fuller), a daughter; New York, August twenty-third.

Treadwell, Major and Mrs. John W. F. Treadwell (Susan V. Ord), a son; Sutton, Surrey, England, September fourth.

Wall, Mr. and Mrs. Ashbel Tingley (M. Frederica Poor), a daughter, Mary Holley Wall; New York, September eighth.

Woodward, Mr. and Mrs. J. Taylor (Helen Hays Ashbrook), a son, J. Taylor Woodward, Jr.; New York, September ninth.

FIRST NIGHTS

(Theater dates subject to change)

Oct. 1 "Boys and Girls Together"; Broadhurst.

Oct. 5 "Journey to Jerusalem"; National.

Oct. 7 "George Washington Slept Here"; Lyceum.

Oct. 12 Opera; San Francisco.

New York's Notable Ballet Season

More than a quarter of a century has gone by since the memorable evening when Pavlova and Mordkin took the town by storm with their brilliant performance of the bacchanale from the "Seasons" of Glazunov. There is still reflection of this brilliance on the part of the two great dancers who were engaged to lend a fresh terpischorean note to the opera bills at the Metropolitan. For, although they were here for only *pas seul* and *pas de deux* numbers, it was their phenomenal success that led Diaghilev to bring his Ballet Russe to New York a few years later and create here a definite public following for the new thought in ballet.

It was actually less a new thought than a union of the classic with the modern. The union was Russian, but the course of it has been nomadic; since the chief exponent of the movement and his admirable troupe cut the Czarist cord long ago.

The passing years brought at length a division which will seem less confusing now that October is bringing both parts of it to New York—one after another and at the same theater, the Fifty-first Street. The one in the lead as to time—the fourteenth of this month, and for a stay of three weeks, is the Ballet Russe de Monte Carlo which, under the direction of Leonide Massine, has become, one might say, an American institution. With its five novelties and its astonishing array of revivals it should be back on its customary stage; but the reconstruction of the grand tier has left the Metropolitan Opera House in an upset state longer than was to be reasonably expected. So it is at the erstwhile Hollywood that Massine, Alicia Markova, Alexandra Danilova, Mia Slavenska, Nathalie Krassovska, Frederick Franklin, Igor Youskevitch, Roland Guerard, Marc Platoff, George Coritch, Andre Eglevsky, Marina Franca and Lubov Rostova will dance this time.

The opening bill will bring together two of the five novelties—"Vienna—1841," with music by Weber, and "Poker Game," with Stravinsky music. They will be repeated the third evening, with "Gaité Parisienne" in place of "Rouge et Noir." The eagerly anticipated revival of the "Nutcracker" suite, in two acts, with follow on the seventeenth together with "Serenade," making this an all Tchaikowsky occasion. The final novelty, on the succeeding evening, will bring along "The New Yorker," with drawings from that magazine danced to a George Gershwin score.

What is now known as the Original Ballet Russe is the division formed by Colonel W. de Basil and which has confined its field of late to Great Britain—where it had been a huge success. This organization, coming here direct from Sydney, has among the leading dancers Irina Baronova, Tamara Grigorieva, Olga Morosova, Vera Nemchinova, Tatiana Riabouchinska, Lubov Tchernicheva, Tamara Toumanova, Nina Verchinina, Roman Jasinska, Yura Lazovsky, David Lichine, Michel Panaieff, Paul Petroff, Igor Schwezoff and Dimitri Rostoff. Among its ten new ballets will be "Graduation Ball," "Paganini," "The Prodigal Son," "Cinderella" and "Pulchinella" and the revivals will include "L'Oiseau de Feu," "Le Coq d'Or" and "Francesca da Rimini."



In California. Miss Meredith Manning at Santa Barbara with her father's Tennessee walking horse, Stepalong. Photo: Wilkes.

Oct. 14 Ballet Russe de Monte Carlo; Fifty-first Street.

Oct. 28 "Panama Hattie"; Forty-sixth Street.

Nov. 2 Opera; Chicago.

Nov. 14 "Twelfth Night"; Guild.

Dec. 2 Metropolitan Opera House.



Arriving in Hawaii. Lauritz Melchoir, the heroic tenor of the Metropolitan Opera House, and his wife at the Royal Hawaiian in Honolulu for a concert tour of the islands. Courtesy Pan Pacific Press.



Going after Trout. Lewis Douglas, the former Director of the Budget, at Sun Valley, the all-the-year-round resort in Idaho, where this fine fish is abundant.



Also at Sun Valley. Raymond Massey, a favorite actor alike on the stage and the screen, and his wife are evidently pleased as Punch over something or other in the course of a golf interval in Idaho.



Mrs. Peter A. B. Widener, of Elkins Park, Pennsylvania, the former Miss Gertrude Douglas.

Colonel Edward Riley Bradley, of Idle Hour Farm, Lexington, Kentucky, and Mrs. Charles Shelden, of Riveredge Farm, Reading.



FAITHFUL TO SARATOGA

Among the many in the regular "horsy" contingent at the August race gatherings at this historic spa. The racing month is now the strongest link between the "Saratoga trunk" era and today.



Mrs. H. Bradley Martin, of New York and Syosset, Long Island, who was Miss Katharine K. Tod.



Alfred Gwynne Vanderbilt, who carries on so finely the racing tradition of his father and great grandfather. The jockey with him is P. Roberts. Photos: Societyfotos.



Mrs. Dodge Sloane, as the owner of Brookmeade Stable at Locust Valley, is prominent in the horse world. At the right Mrs. Thomas Shevlin

Mrs. Thomas M. Bancroft, of Old Westbury, one of the daughters of that distinguished horseman, William Woodward.





EVEN on a small place you may experience the joy of coming across such a picture of pheasant family life as this one by Winifred Austen. The pair of shovelers opposite is also from an etching by the English artist. The male shoveler, with its blackish green head and chestnut

Breeding Game Birds on the Small Estate

By Webb Balch

To only a few has been vouchsafed the will, let alone the means, to go in for the propagation and rearing of game birds on the grand scale—after the manner of the late Clarence H. Mackay at Gardiner's Island, Robert Goelet at Chester and Marshall Field at Huntington. To no more than a few, relatively, will such opportunity ever come.

But myriad owners of small places, whether these are lived on the year round or not, will find lesser opportunity knocking at their doors loudly enough if they have ears to hear. And the "kick" out of answering this call will be very much the same as that of the man whose acres are hundreds and whose game birds run into the thousands.

The small-scale breeder of pheasants and quail, or ducks as well even if he possesses no more placid water than a tiny pond affords, has in a way an advantage. Being without benefit of gamekeeper, he can experience the unalloyed joy of going Corinthian—which is much. And without "salad days" trials and tribulations staring him in the face. Those days have all been lived for him by pioneers in the great cause of giving our upland game birds and our water fowl at least a fighting chance for their lives. Year after year the experimenting has been done, until the road to follow is pointed out to the beginner as plainly as if he were in quest of information as to how to go about raising this or that breed of dog or poultry. And some of the most practical advice of it for the mere asking.

The ringneck pheasant is the prime temptation for a starter, and rightly. Although never tamed, it has become thoroughly accustomed to (*Continued on page 36*)





Madeleine Carroll in Virginia for the filming of "Virginia."

Hollywood visits Virginia

WHENEVER the Mahomet that is Hollywood does not choose to go to the mountain he is wont to command the proverbial elevation to hie hither. And, like the "She" of Rider Haggard, he "must be obeyed." As a rule he is.

An interesting exception was made in the case of "Virginia," the forthcoming motion picture on a grand Technicolor scale with Madeleine Carroll as *Charlotte Dunterry* and Fred MacMurray as *Stonewall Elliott*. Raised eyebrows, of course, met Edward H. Griffith's proposal that the filming ought to be done on location. "But why," he was asked, "do the shooting in Virginia, three thousand miles away and the production rising with each one of them?" There was a "lot" in Hollywood that would think no more of going Old Dominion than it had been of being European, Asiatic or African for the photographic duration, and so on.

That was a year or so ago. Nothing daunted, this producer-director made up his mind to journey to Virginia and bolster up his argument. He thought he knew his native State and, as it turned out, he did. Virginia, he found, would be delighted to have Hollywood as her guest. Mahomet, directly those eyebrows were lowered to normal, was delighted, too. The persuasive voice of Mr. Griffith had won the day on both coasts.

So it came about that two hundred or more Paramounters settled down, bag and baggage, at Charlottesville and ere long there was an admirable working arrangement between the professional visitors and the members of the Farmington Hunt Club by which townsfolk and others living within the range of that hunting country were figuring in the picture themselves. And to the enjoyment of all; for, between the shooting of scenes, there was plenty of time for more or less informal social amenities.

The greater part of the film on location was done at Monticola, the neo-classic mansion near Howardsville that Thomas Jefferson designed and built for his daughter a few years before his death. It is now owned and occupied by Miss Emily Nolting, who was obliging enough to allow the house and grounds to be made to look "down at the heels" temporarily. Bremo, where Robert E. Lee stayed after Appomattox; Barboursville and Estouteville are other historic estates worked into the background of "Virginia."

Grover van Devender, Huntsman of the Farmington Hunt Club, and Rodger R. Rinehart and Mrs. J. P. Jones, joint Masters, doing a scene for "Virginia" in the Charlottesville country.



Truman Dodson and Miss Ellie Wood Keith.





Cullen Tate explains the script of this motion picture to Mrs. Nancy Kelsey, who is an amateur playwright. At the right Mrs. Rodger Rinehart.



At the Farmington Country Club, for the making of some of the scenes of "Virginia."



Stirling Hayden, who has the role of *Norman Williams;* Fred MacMurray and Madeleine Carroll have a little time together between the shooting of scenes.



Mrs. William Coleman and Miss Rosemary Rinehart take to this nearby water for a change of scene.

Copyright Paramount Pictures, Inc.

A Desk of Your Own

By NANCY MORSE

Reproduction of a Queen Anne desk in burled walnut with tooled leather top. It has a slight kidney shape. Harry Meyers Co.



Of rich-toned mahogany with crotch mahogany drawer fronts is this charming writing table, made in England for Wood & Hogan.





This writing table for a lady has cross-banded top with drawers of quite light mahogany and satinwood. Wood & Hogan.

THE desk has long held a distinctive place in the world of furniture by virtue of its highly personal character. Sofas, chairs and tables are more or less common property of the household; but a desk is usually the property of one individual and used chiefly by him, or her. Indeed, many a person considers his desk in such a personal light that woe be to the member of the family who dares meddle with it in any way. It is one piece of furniture that is always referred to as "my", and for good reason.

Stop to consider for a moment how closely a desk is allied with the life of the family. Here the mistress of the house takes care of many of the details of running her home. The week's menus are planned, household bills are filed—and presumably paid. Here letters are written to absent members of (*Continued on page 47*)



Knee-hole desk of pine with thumb type of carving at the edge. The leather top may be had in any color. Charak.

Functional design for the modern library. The desk shown is of natural walnut, with enclosed drawers and step-down unit attached. Modernage.

A reproduction of an original Chippendale knee-hole desk, of mahogany with gadroon carved moulding. From Trevor E. Hodges, Ltd.





Light French walnut desk of Queen Anne design with a cupboard at the back of the knee-hole. The top is of inlaid tooled leather. Tapp, Inc.

The English Cocker: A Chum for Field or Fireside

By Arthur Roland



Mrs. M. Hartley Dodge, a leading fancier of English cockers. Here she is holding her widely known Blackmoor Bronze Model of Giralda.



Mrs. Theodore W. Herbst, also favors the English type. These spaniels from her kennels are Ch. Faircourt Herta and Faircourt Bright Knight.

IF John Doe and Richard Roe watch an event and afterwards compare notes, it is easy to develop a first-class argument over just what really happened. No two persons see the same thing alike. And, carried through on a broader scale, that inability to see things the same way is what is responsible for two sharply divergent types of cocker spaniels, the English and the American.

The American cocker spaniel is our most popular dog. No other breed is so strongly entrenched in public favor as his. His merry disposition, his size which makes him an ideal pet for either town or country, his sporting proclivities and his real beauty have won him a tremendous number of admirers and friends. At most of the shows he has the largest number of entries and the total of his registrations with the American Kennel Club is far in excess of that of his closest rival.

But in the last few years the dog-fancying public has become increasingly aware that the American is not the only cocker spaniel. Americans, visiting abroad, from time to time brought back the English cockers as pets; but, because of the divergence in type from the American dogs, made no attempt to show them. Although now and then some of the American breeders would use these English dogs in an effort to strengthen certain characteristics in their own strains, the two types remained distinctly different.

Then, about six or seven years ago, several of our more prominent dog fanciers, including some who had been showing in a number of breeds, really began bringing over the English cockers. Naturally they wanted an opportunity to show them and it was obvious to everybody that while they and their American cousins had developed from the same general standard, they were too unlike to be placed in the same classes. English and American breeders and judges over a period of years had been working with virtually the same standard, but how differently they had interpreted it! Ch. My Own Brucie, the reigning king of our cockerdom, would probably not place in the average class at an English show judged by an English cocker authority, and the English cocker that had gone best at Crufts, the biggest British show, would have been regarded a monstrosity if placed in a class where our best cockers were competing.

There was no question that the British type was a pure-bred dog; but when it came to providing some opportunity for it to enter the shows in this country, the American Kennel Club held that since there was indication that from time to time the blood of the two types had been interchanged, there should be no distinct breed classification for the English—that it would have to compete as a variety.

This has given the English cockers a terrific handicap to be overcome. The fact that they have been growing steadily in popularity in the face of the obstacle is as much tribute as one could ask to their fine qualities. (*Continued on page 42*)



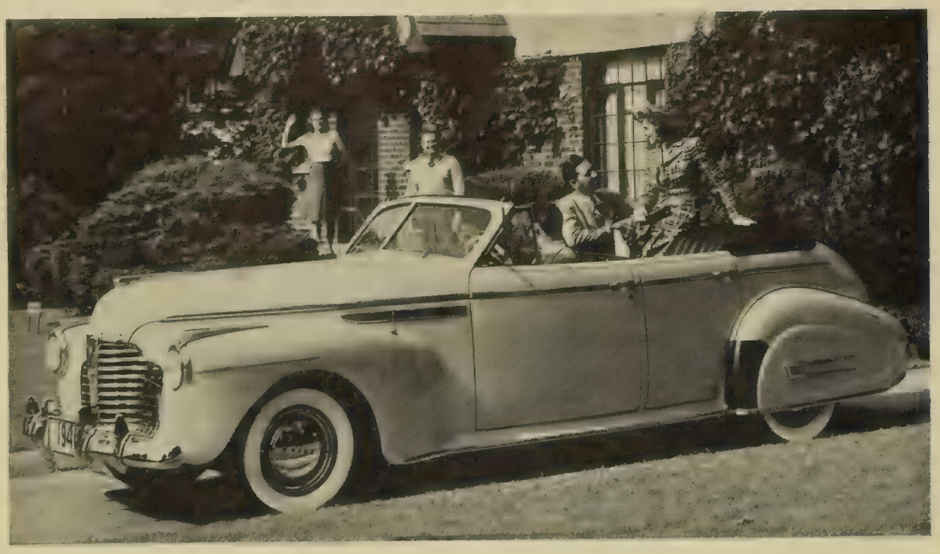
Harry I. Caesar's Cinar's Ring is highly representative of the English type of a nimble-brained spaniel that is loyal to the last cinder. Cinar's Ring was the 1939 winner of the Pros-

What was once written so glowingly of the American cocker spaniel might be said with like truth of the English type, here represented by Mrs. M. Hartley Dodge's prize winner, Treetops Tristan of Giralda. This, too, is "a dog for any place, any time, any person who has ideals. To know him is to love him and forever bid him welcome to the fireside." It was as a companion rather than as a hunter that the descendent of the old "cocking spaniel" of England found its early American favor. The English cockers are now taking their rightful place at the dog shows.



Champion Blackmoor Beaconblaze of Giralda making, for the first time in the history of obedience tests, a perfect score in the Class B open competition. Imported from England by Mrs. Dodge, he finished his bench championship in a few months.

Photos: Percy T. Jones



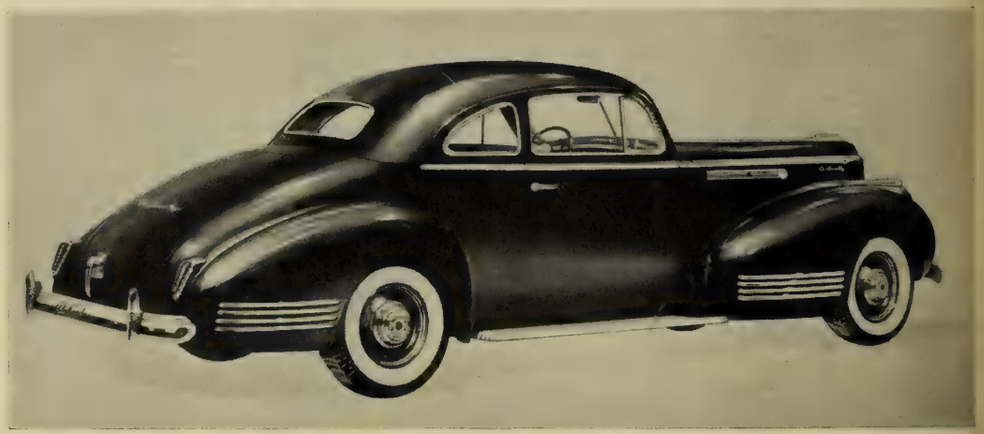
Among the Buick models, this Roadmaster six-passenger convertible phaeton, equipped with the powerful "fireball" engine, is a notable newcomer.

By BELMONT HART

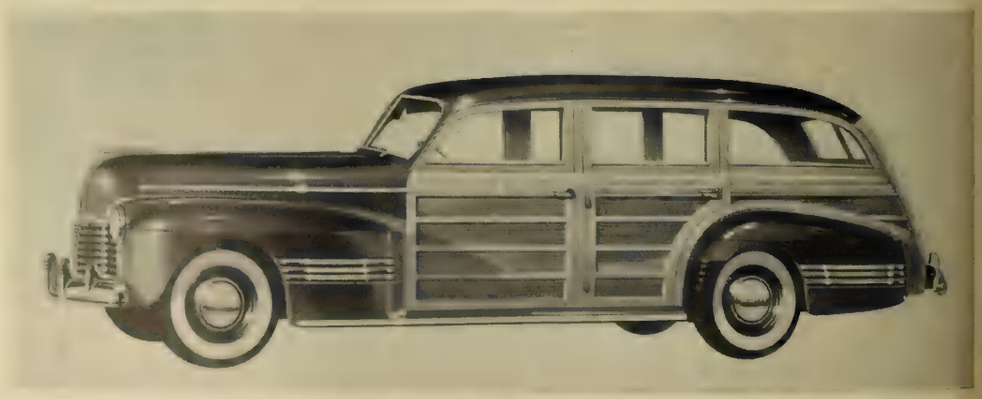
IF there is one thing more than another which bids fair to stand out in the magnificent array of the new crop of cars that will fill the Grand Central Palace, with a nearby overflow, October twelfth to thirtieth, it will be the continued trend toward refinement—and more refinement. One manufacturer makes bold to say that there will be hundreds of these, another actually lists ninety-five, one by one, while a third announces more numerous changes than in any of the past five years. Which trend is, of course, quite in line with the progress of one of the outstanding industries of this country—one that, in view of the war circumstances in other lands, has stood virtually alone in the matter of being able to think and accomplish along the individual lines making up the vast whole.

The rise of the industry is already history; from now on the watchword is progress—getting nearer and nearer each year to the goal of perfection, an ideal that must ever go hand in hand with thought of increased quantity of production.

To all three of the luxury Lincolns—the



The Packard One-Twenty coupe is newly distinguished by a contoured rear; massive bumpers, chrome fender striping and curved heat-treated windows.



Pontiac's 1941 custom station wagon, on 122 inch wheelbase chassis, seats eight comfortably and with only the driver carries a load of one thousand pounds.

New Cars for 1941

In the new Oldsmobile Dynamic cruiser series this club sedan, with either six or eight cylinders, suggests the feeling of fleet motion conveyed by the name.



One of three distinct lines, the Lincoln Custom sedan for eight passengers features door windows operated by pressing a button on the instrument panel.



The Royal sedan, in a special group of Chrysler lines, has a new body style, with very wide doors, no quarter windows and stresses "tailored to your taste."

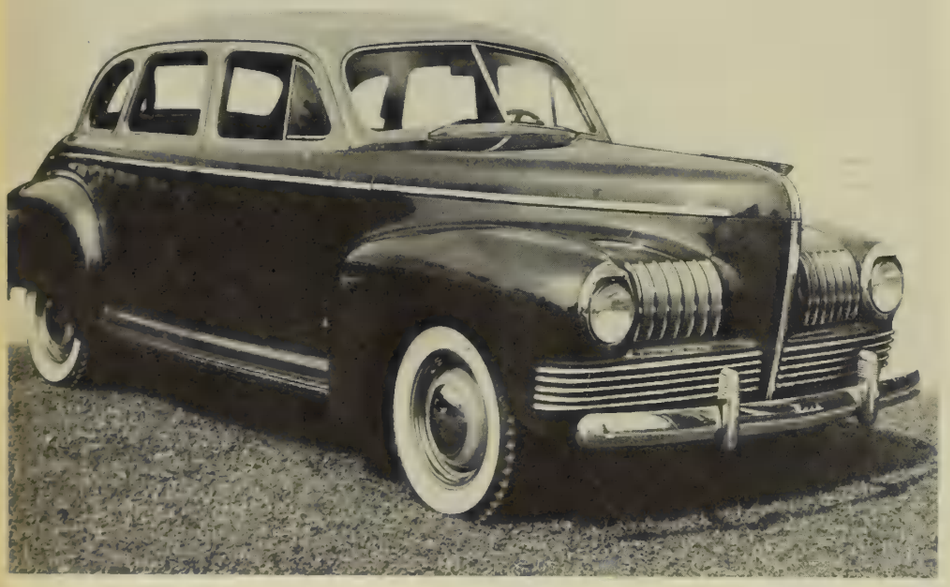


Plymouth's "glamour car" is this Special Deluxe sedan, keyed up by the new "high torque" engine for snappier performance. "Fashion Tone" luxury inside.





This Cadillac sedan of the most modern design is the sole representative of the type in the Sixty-Three series. It and all the other new Cadillacs are trimmed by Fleetwood.



The novel "unitized" construction lends distinction to the Nash Ambassador 600. It has the popular Torpedo styling and the "Flying Scot" engine makes for speed.



In one of the two Chevrolet series the Master Deluxe sport sedan stands out with deserved prominence. All the new Chevrolets have been given more roominess and more luxury

Zephyr, the Continental and the Custom—have been accorded longer and softer springs, a wider rear tread and larger tires, this to make for greater riding comfort. The Continental cabriolet, whose long low lines and sophisticated air created somewhat of a sensation last year, has been made still more appealing. As for the Mercury, it has a longer wheelbase and an improved ride. Ford bodies are now much longer and wider.

Cadillac's invasion of the medium-price field this year is accompanied by a departure in styling which combines modernistic feeling with sound ideas of practical comfort. Decorative metal figures lavishly in this styling. And, from the lowest-priced car to the most expensive of the custom bodies, Fleetwood materials and workmanship are in evidence. In general the bodies are considerably lower and seem rather wider than last year's.

In the new Packards stress is laid particularly on color, comfort and luxury innovations. This with a happy blending of streamline styling and Packard tradition in the way of lines. "Sleek distinction," as the manufacturer puts it, characterizes the models. The automatic lift for the windows, and also for the partition in the limousines, is new as well as striking and there is a radical air-conditioning improvement.

With "the lid's off for luxury," as a prelude, Plymouth takes particular pride in three lines of automobiles showing increased power and a greater degree of luxury. Fashion-Tone is the new interior note featured in all closed models of the Special Deluxe in a harmony of rich blue and beige fabrics, walnut grained mouldings and lustrous plastic. There is likewise improved sealing, throughout the bodies, against dust, water, heat and noise. The front end mass is larger than formerly.

The new bodies of Chrysler cars are still called Airflow, but they are wider, longer and lower than in the famous introduction of six years ago. There is also greater headroom and the refinements and conveniences are more marked. Of the entirely new body styles, all of the group made up of the Royal, Windsor, New Yorker and Crown Imperial save the last-named have the six-passenger club sedan, with full width rear seat and quarter window.

A highlight among the half dozen new Oldsmobile series is the Dynamic line, which succeeds last year's 70 in the field of popular prices. The bodies are quite different from any previous design of this make. The long arching sweep of the top, from the windshield to the rear bumper, fairly bespeaks speed. The Custom Cruisers reappear with both detail and finish showing still greater refinement. This year the rear seat, as well as the front one, is unusually wide.

The Chevrolets have been made all the sleeker by leaving off the running *(Continued on page 44)*

NEW and OLD in Singles Crowns

At Forest Hills, the one for the head of
an Oklahoma City youth, and the other
returned for the third time.



Donald McNeill, who took the national title, and with it the Davis trophy, from Robert L. Riggs.



Alice Marble is handed her trophy by Frederick R. Pond, the president of the West Side Tennis Association, in the presence of the loser, Helen Jacobs. Photos: Acme News

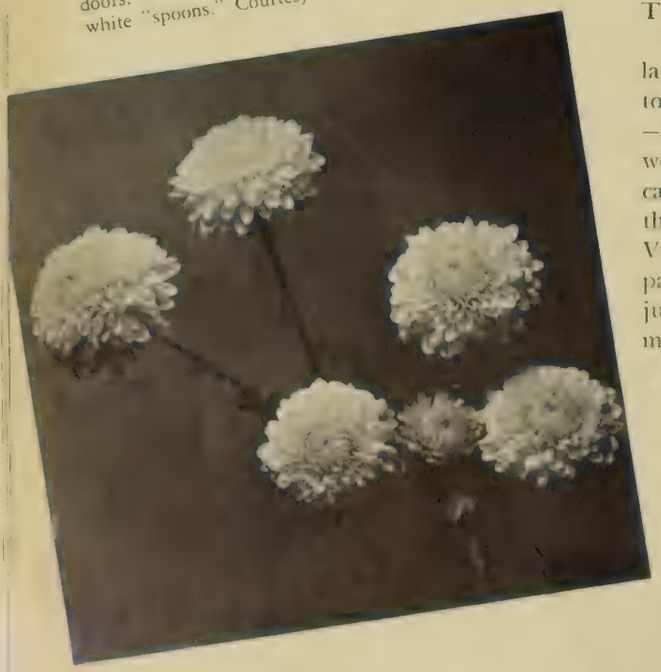
Chrysanthemums

THAT ARE RELIABLY HARDY

By Benjamin Goodrich



The "spoon" chrysanthemum, so called from the ends of its tubular petals, not only lends variety to the garden display but an unusual note to flower arrangements indoors. There are pink, yellow and white "spoons." Courtesy Henry A. Dreer.



November Glow, one of the pompons, is among the later-comers in the pageant of flowers and therefore supplements well the earlier varieties. Courtesy Totty's.

NOT more than a twelvemonth or so ago some one came out with the startling announcement that, at last, there was a hardy chrysanthemum. Startling to me, at any rate; for I had been growing "iron clads" in my mid-Connecticut garden these thirty years. All through my childhood such chrysanthemums were familiar to me and I grew up with the not unnatural feeling that they were part and parcel of country life.

They were—these "artemishies," as they were called by old folk who cherished the plants for the same reason that their mothers before them had done. Year in and year out, no matter what degree of winter's cold they had been called upon to endure, they rose cheerily from the ground betimes and, come October's end, were fairly prodigal of bloom. Pink, white, pink and white, yellow, copperish and wine-red, they were the last to figure in the floral pageant. To the garden they were what the gold of the witch hazel was to the woodlands. Rather more often than not, they snuggled against the base of the house—where they were a joy as late as Thanksgiving Day.

Whether these chrysanthemums be large of blossom or "buttons," I cling to them still because they are homely—in the good old fashioned sense of the word. Certainly they "belong" in the case of a house that dates back as far as the early part of the era of good Queen Victoria. I confess I have never bothered particularly about their names: they are just colors to me. The chances are that my deep rose semi-double kind is the time-honored Autumn Glow; my yellow may be Harvest Home, my white the late Field of Snow, my pink the Old Homestead and my bronzish the Boston. I shall never know; frankly I do not care.

The vanguard of hardy garden chrysanthemums must have come over from England; but when? Before, I should say, 1847—the date given for the advent of the large-flowered type that the British Isles became acquainted with in 1789 and which appears to have been the forerunner of the 1880 start in the great hybridization development of the greenhouse chrysanthemum.

Nor have I been able to trace the why of "artemishies," a word that persists to this day along the New England countryside. Chrysanthemums do have, of course, an odor not unlike that of such veritable artemisias as wormwood, "old man" and "lad's love." And there one in quest of a reason is left wondering. Speculation as to Artemisia is idle. What possible association could there be between the Far East chrysanthemum and the Near East queen who built for her husband's last resting place the mausoleum destined to become one of the Seven Wonders of the World? Or that later Artimisia who had a part in the expedition of Xerxes against the Greeks?

But such a thought is mainly of my past, as are the days when I went so far in my search for the old garden standbys as Bonaventure Cemetery in Savannah. There, and in Virginia also, was the blood red kind that had disappeared in my New England parts.

Scraggly "artemishies" were well enough for the sentimentally inclined. Time, however, brought need of chrysanthemums of new forms and colors—plus the old garden reliability. All this with earlier bloom—say, from late August on. In general the tripartite goal has been reached, although effort goes on



The pompon type is time-honored in the garden. Fine for massing, it runs the gamut of chrysanthemum color. Courtesy Totty's.



Vesta, a clear yellow, is among the best of the hybrids with the blood of *Chrysanthemum coreanum*. Courtesy Henry A. Dreer.



The soft pink Nartica takes on interest as a derivative of the species, *Chrysanthemum arcticum*, crossed with Normandie. It gives early October bloom and is very hardy. Courtesy Totty's

and on in the striving for nothing less than perfection.

An outstanding phase of this progress is the work accomplished with the blood of that species, *Chrysanthemum coreanum*. This was harking back, on the part of pioneering Alex Cumming, to an original source of development; for it was from what is now Korea that chrysanthemum seed was sent to Japan eleven centuries before Columbus discovered America. As for China, that country must have been growing the chrysanthemum prior to 500 B.C., since Confucius wrote of "its yellow glory."

Mr. Cumming created a sensation with his series of single Korean hybrids named after gods of old, which was expanded rapidly after Mercury appeared. Some of the "early" ones, such as the lilac Venus and the silvery white Hebe, had the additional virtue of a well-defined fragrance. Niobe is an excellent white in the Korean class, with Dasira regarded as an even better one; Mars and Saladin are recommended in the rich red group, Ceres, Orion and Vesta among the yellows and Daphne and Aphrodite in the pink list. Among the bronzes Apollo remains a leader and in the salmon shades there is Louise Schling.

Then out of this grand success with Korean blood have come the doubles—more properly the duplexes. Of these, The Moor is remarkable for its port wine tone, while Romany has a softer red. Indian Summer, Sequoia, Pale Moon, Thalia and King Midas are all good yellows *(Continued on page 38)*



For striking autumn effect mass both single and double hardy chrysanthemums in not too regular arrangement. The plants need not take up summer space; they can be carried along in rows in the vegetable garden and dug up in September to follow bedding plants. Photograph: Harry G. Healy.



An unusual treatment of a formal entrance hall; side-wall paper and frieze of "Selma Hall," a striking new design by Bassett and Vollum. The floor is "Old Flower Garden" wallpaper on a linoleum base, lacquered and waxed. Courtesy Jones & Erwin.

New Papers

MAKE YOUR WALLS

By ANNE MEANS

EACH season it seems more difficult to report the wallpaper market in terms of definite trends. The reason is not the lack, but rather the abundance of well-styled attractive papers of every conceivable sort. In fact, unless you have some fairly definite ideas as to what you want, you may well find yourself confused by the large number of lovely papers in any of the better lines.

Wallpaper will naturally follow current furniture trends, hence eighteenth-century designs continue in importance. In the high-style brackets, there is a definite tendency toward Regency, both in figured patterns and stripes. Other eighteenth century papers have their inspiration in old English porcelains and chintz. There are certain Chinese designs that may be included in this general group, since they are *(Continued on page 47)*



"Salem," reminiscent of old English chintz. Ground is a clear Chinese yellow with design in rose, blue-green and plum, or may be had in mauve with turquoise, chartreuse and grey if you prefer. Imperial Wallpapers.



"Aureola," a gay inform paper in the Swedish mode manner. Pale green, cream beige ground. From Richa E. Thibaut, Inc.



"Views of Switzerland," an exquisite set of scenic panels, shown in the dining room of Mrs. Price Post (Emily Post). From A. L. Diament & Co.

Below, the "Warrenton Group" of related papers in blue, fawn, green and maroon. Imperial Wallpapers.





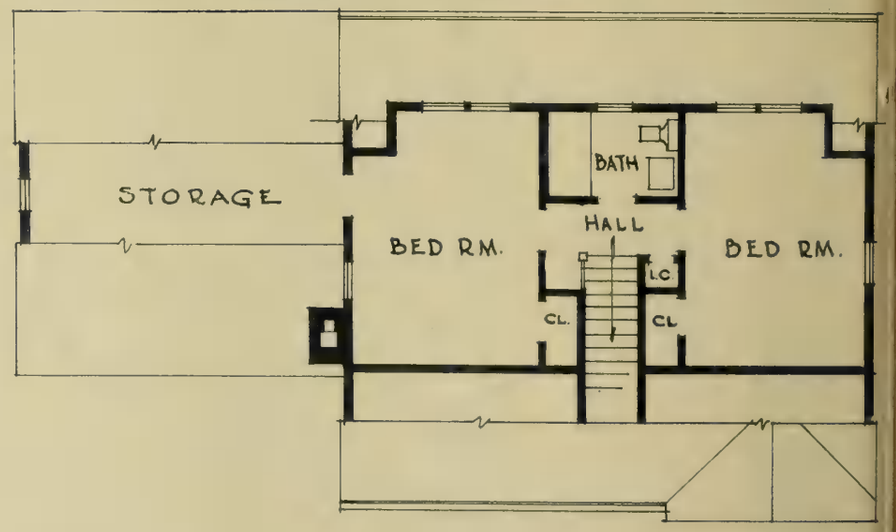
A closely-knit flowing design of tropical leaves in shades of brown and tan with glints of metallic gold. W. H. S. Lloyd Co.



Shutters of Cherokee red lend a bright note to the brick front of this house in Metuchen, New Jersey. The shingled remainder of exterior is also painted a flat white. The shingles are placed effectively ten inches to the weather.

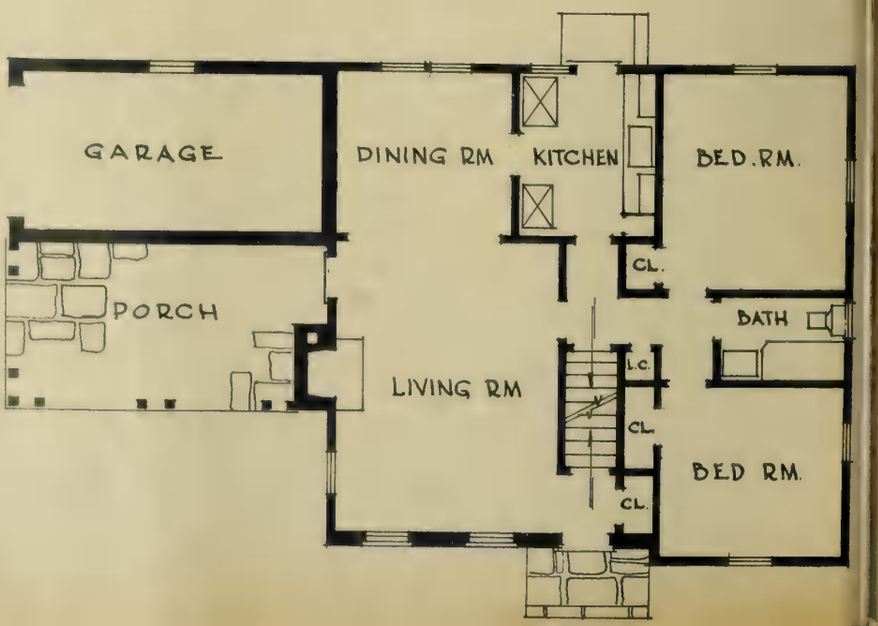
Small Houses With a Maximum of Comfort

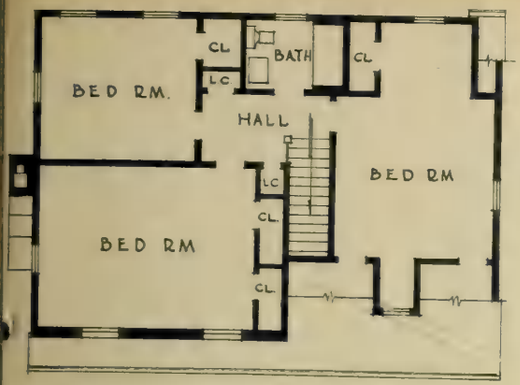
By GILES EGERTON

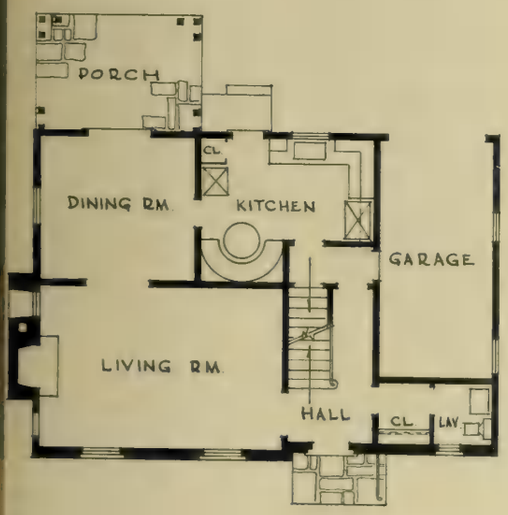


THESE three houses in the beautifully wooded hill country of New Jersey are finely expressive of a distinct trend of the times. They are small and yet carry with them a sense of luxury as well as convenience not usually found in dwellings of their modest size. They possess in their way all the charm of gracious living that would be called for in large houses on country estates.

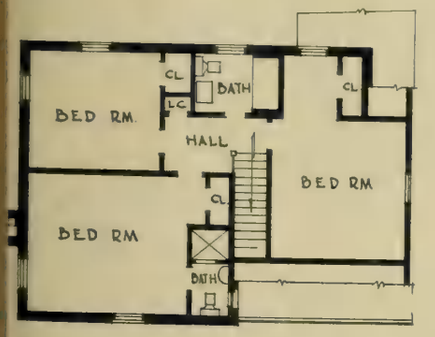
The architect, Kenneth W. Dalzell, has taken into consideration the requirement of such charm on the part of people of taste whose moderate incomes cause them to think in terms of ten thousand dollars or less when they are planning a new home and has accordingly combined with a full measure of success good architecture and practical purpose. More than pleasing to the eye in their correctness of style, they are livable to a degree. So in intent, if not in design, they are definitely American and of the day.

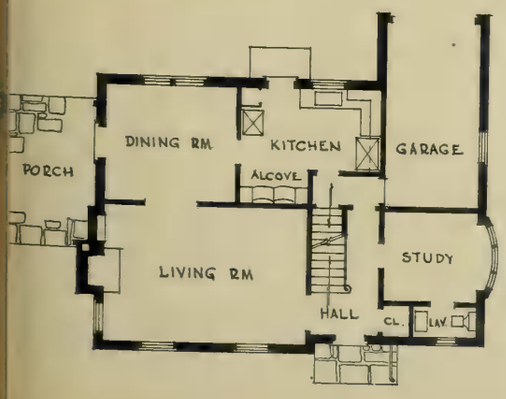






Of the two Short Hills houses, the one belonging to Mr. and Mrs. John G. Holschuh (above) cost between eighty-five hundred and nine thousand dollars; the other one around ten thousand.







Here, in the Short Hills section of New Jersey, the front only is of brick veneer. The remainder is shingled. Bottle green shutters set off the white walls and further contrast is afforded by the extremely dark brown roof.

This is the advantage of building under a "plans-to-complete-construction" contract; the architect, in these instances also the supervisor of the work from beginning to end, sees, as he should, the landscape as an integral part of a complete picture. As to the houses themselves, they are models of interior as well as exterior design. Every square foot of space is utilized to the best advantage. Comfort is thus very much in evidence on a small, and yet not too restricted, scale. These houses, in short, meet a need that has cried out with no uncertain voice.

In the air-conditioned and completely insulated house built, in the Metuchen section, for Mr. and Mrs. C. G. Albert the front is of second-hand brick, painted a flat white, and for the remainder of the outside twenty-inch shingles, laid ten inches to the weather, were used. These shingles are also painted white while the shutters, by way of striking contrast, are Cherokee red. All of the interior woodwork is ivory white, which sets off finely the floral and other patterns of wallpaper. For the most part the floors are of plain red oak, finished slightly darker than the natural color. The Albert house, on a hundred-foot lot, was planned to cost around seventy-five hundred dollars. But finishing two second-story rooms would add one thousand dollars and the basement layout provides for a recreation room of considerable size.

Also in Short Hills and with pronounced evidence of Norman influence. This house is entirely of brick veneer, painted white, with the typically high slate roof, and shutters of a most agreeable shade of green.

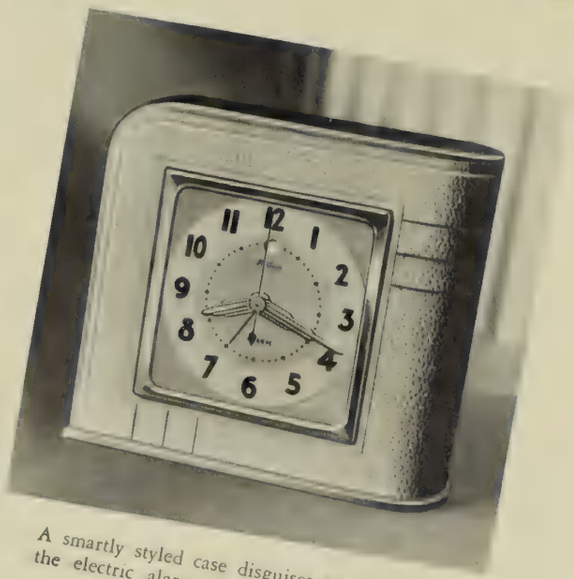




An accurate maple copy of a famous old shelf clock of the early nineteenth century. Seth Thomas.



Unusual designs by Morris Sanders. At left, green leather and blond plywood; right, zebrawood and white leather with markers of plexiglas. Photo: Richard Garrison.



A smartly styled case disguises an old friend, the electric alarm clock. Warren Telechron.

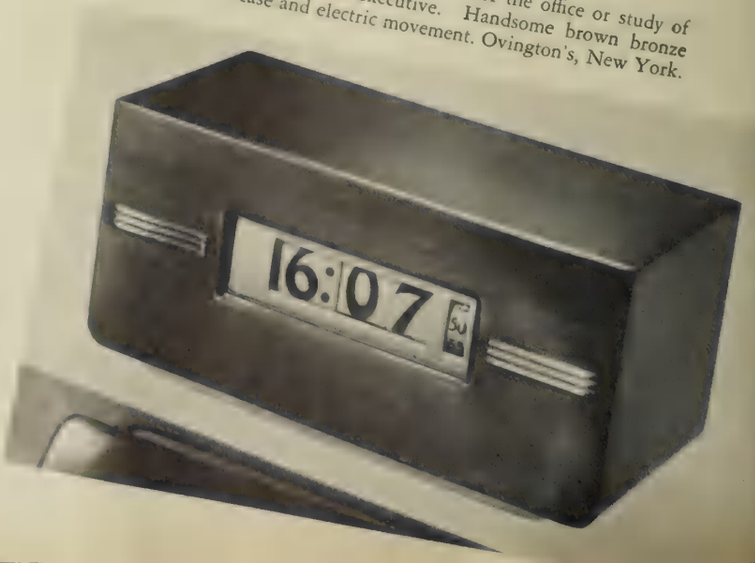
Crystal in a rope design combines with metal in this unusual frame. Ovington's, New York.



Fastidiously feminine, this little boudoir clock of early French design. Of cast bronze, finished in gold. Chelsea Clock Co.



A drop-minute timepiece for the office or study of the modern executive. Handsome brown bronze case and electric movement. Ovington's, New York.





Two-timer with radium dials on both sides for the night table between twin beds. From Ovington's, New York.



For early American rooms, a copy of an old girandole turned to modern use. Sessions Clock Co.

It's About Time

IT hardly seems possible that time was once of little importance to man beyond the simple divisions of day and night. Today, with our mad scramble to crowd dozens of activities into each of our days, we think of time as something almost as tangible as money. We have broken it down into tiny particles—so many minutes for this, an hour for that—seconds necessary to make the last train. Man seems to have become a slave to his own invention.

With time so important to most of us, it is logical that we find clocks in every room in the house. Living room, bedroom, dining room and kitchen—even the bathroom is not exempt. Since bathrooms are being used as dressing rooms as well in many households, a clock is not an uncommon accessory.

While we use more clocks than we did a generation ago, the present tendency is toward smaller clocks and cases of simpler design. The exceptions are, of course, present day period reproductions; but even these very often appear in smaller form than the original. This may be because so many of us live in rooms of less generous proportions, and it may be partly due to the present vogue for simplicity in our living arrangements.

This season's clocks seem worthy of special note. Not only are the designs better, but interesting materials have been used. The majority would be called modern in feeling, though contemporary seems a better word, since many would fit into any of several periods of decoration. We find many clocks of glass or glass combined with metal. Close kin are the (*Continued on page 41*)



A set of accurate instruments for the sportsman. Clock, hygrometer, barometer and thermometer, of statuary bronze with brass finish. Chelsea Clock Co.

THIS YEAR'S GREAT NATIONAL



Amory L. Haskell, the
dent of the National
Show Association since



The official opening is always made spectacular by the salute of the military teams while the national anthem is being played. © International News Photos.

THE National is an outstanding event, looked forward to for a year in advance as a thing apart. For a full week, by day as well as in the evening, it takes the town by storm. And with good reason; for it is known that it always holds to its tradition of exhibiting the best of horseflesh in infinite variety. It has never yet been found wanting, even when compelled to face the adverse circumstances of war. Such circumstances will, of course, make the National of the year—from the seventh to the thirteenth of November, in Madison Square Garden—Pan American. The competition the United States will be called upon to meet this autumn will be from some of the republics to southward instead of from overseas.



Judging the candidates in the novice class in the single harness section is followed with the keenest interest by all. © International News Photos.



With the light space, agreeably broken by lines, below a dark border an artistic effect has been created by the decorator. Certain-Teed Products Corporation.

When You Build Your Home—

INTERIOR FINISHES

By George Nelson

ONCE upon a time nobody ever worried about interior finishes. Dwellings were built of mud, logs, stone, brick or ice, depending upon the location; there was no distinction between the structure, exterior treatment and interior finish. Survivals of this interesting if uncomplicated stage in the history of interior decoration still exist in the world's backward regions, but they are mentioned here only because the simple virtues of the primitive dwelling have been again brought forward in recent years—and supported, curiously enough, by the most advanced of modern architects and designers. The influence of this point of view has been far from negligible.

Throughout the historic periods, while one sees the most remarkable richness and variety of decorative schemes, equally striking is the fact that from the time of Greece until the beginning of the present century, a span of more than two thousand years, designers worked with the most limited number of materials. Some sections to be sure, were more abundantly supplied with one type of material than another and regional and even local styles developed on this basis. Thus in medieval France, where the art of stone working was developed to amazing heights, Albi produced a unique style of brick architecture due to the lack of stone in the immediate vicinity and the great quantities of good clay. Through these two milleniums the designer worked with a handful of materials: wood, stone, plaster, tile, brick and a



Bubbles on the wall as well as in the tub. Fish and sea weed, too, to suggest water beyond. Courtesy The Tile Products Manufacturers Association.



Here the walls are covered with Armstrong's Linowall. The color is peach with a black dado. The floor has Armstrong's black Marbelle with a coral inset design.



The white birds flying over the water lilies and the clouds bring indoors an agreeable touch of the outdoors. Courtesy The Tile Products Manufacturers Association.

few scarce and expensive metals. The importance of materials as such is well shown by the example of glass, virtually the only important new building material during the period; its production in appreciable quantities was a vital factor in two great architectural develments, the cathedrals of the middle ages and the magnificent country houses of England. Similar perspectives were opened up by the introduction of iron during the last part of the nineteenth century, perspectives which are only now beginning to be realized.

The very abundance of new materials which have literally burst upon the market in the past twenty years presents not only tempting possibilities, but also rather staggering problems of choice. Nevertheless it is important for the would-be home owner to become familiar with at least a few of the most important of these products. To illustrate the complexity of the present situation, consider the not uncommon case of the family which would like at least one of the rooms in its new house done in wood. A reasonable desire, one might well conclude—particularly in this country where wood is the basis of our building tradition. But what kind of wood? In the 1700's the answer was easy: a native pine, maple or cherry—laid up in the form of paneling. Such walls were used in every Colonial house, and whether simple or costly the basic scheme was the same, a framework into which rectangular pieces were introduced. Not so today. In the first place, you have your choice of woods from the four corners of the earth, in the form of veneers glued to layers of less expensive wood. Such walls can be laid up so that no joints are visible, or the joints may be emphasized by mouldings. Or it is possible to purchase veneers with a backing of cloth— applied almost as easily as wallpaper. Recently some ingenious architects took plain flooring boards and used them to produce an unusual and attractive wood interior. The mention of flooring serves to recall to mind that the common thin wood strips no longer represent the limit of choice; a great variety of laminated wood strips and blocks have been produced recently which make possible an extremely varied series of decorative schemes. One objection to wood is the ease with which the surface can be marred, and the care necessary to preserve its naturally rich and glossy appearance. Here a new answer has appeared in the form of a kind of matting woven of extremely thin strips impregnated with a plastic which insures a permanently attractive surface and great durability. Cigarette burns have been rendered non-existent as a problem for the housewife by the introduction of still another type of wood laminated with metal, the hidden metal serving to conduct heat away from the spot so rapidly that it is almost impossible to char the surface. So much for wood.

The largest areas inside a house are the walls and ceilings; they are also the most visible areas and consequently of prime importance in any decorative scheme. Here one finds that the stock material, traditionally used in the overwhelming majority of our houses, is plaster. For all its stodgy respectability, it is still a material to be considered seriously. Ideal as a surface for paint or wallpaper, it is inexpensive and easily applied to irregular or curved areas. If it should be damaged it can be repaired with the greatest of ease. Applied to metal lath, it constitutes a substantial protection against fire. Where rich effects are desired, it can be used in the forms of stock or special moulding and can be carved, gilded, and given a number of other interesting treatments. And yet, with all these advantages, plaster is today being pushed out of its exclusive position by a number of other materials which have only recently come into wide public favor. All of these are similar in that they are obtained in the form of sheets, processed at the factory and require only application to the wall framing.

For all its well-known merits, plaster has a number of disadvantages, chief of which is that it takes a long time to dry. This means that weeks are added to the time needed to build a house which might otherwise be eliminated from the building process. Also important is the fact that literally tons of water are introduced into the house by the use of plaster, and the effect of water on wood framework is far from inconsiderable. On both of these points the competition of sheet materials has been serious, since the laying up of wallboard takes very little time and the process is clean and dry. Raw material for these sheets includes gypsum, cornstalks, shredded wood fibre, wood veneers and asbestos. Some, such as ply-

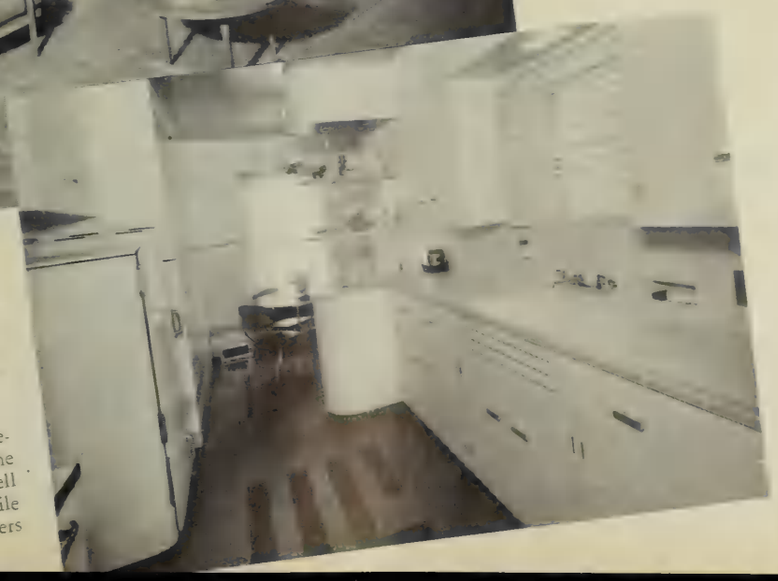
wood, are enormously strong and reasonably priced. Others, such as the gypsum boards, are not as strong but they offer an excellent smooth surface, good fireproofing qualities and low cost per unit of area. Still others, notably those prepared from vegetable or wood fiber, have insulating properties which mean a substantial saving in heating expenditures. Many of these boards come with a finished surface, so that no painting or papering is required; here, obviously, is another possible saving in money and certainly in time. A special category of wallboard is reserved for use in baths and kitchens. Asbestos sheet is an excellent example of this type; it can be obtained in a number of colors with a high gloss finish that is impervious to water. Imitation tile also falls into this group. Its only disadvantage is that, of all imitations, it would be better if it did not try to look like something it is not. Most promising of such materials are the various plastics, which can be produced in any color, have a pleasing texture and are extremely durable.



In their treatment of this rumpus room fireplace in South Bend the architects, Austin & Shambleau, have used black structural Vitrolite glass with striking effect. Courtesy Libby-Owens-Ford Glass Company.



In David Smart's residence at Glenview, the decorator, G. McStoy Jackson, has employed Sapeli Flexwood. Courtesy United States Plywood Corporation.



In this kitchen the usefulness of tile in the house of today is well illustrated. Courtesy Tile Products Manufacturers Association.

As might be expected, wallboard is not perfect and its weakness is the strength of plaster. When one comes to the end of a sheet there has to be a joint, and while a number of manufacturers have developed most ingenious ways of hiding the joints, with most of the boards they must be accepted and handled as part of the design. Another possible disadvantage is the fact that the sheets come in certain specified sizes and if much cutting is required to make them fit the walls the waste is considerable. These characteristics have both been recognized in the modern house, which more and more is being planned on units of

(Continued on page 47)

China for formal entertaining



Elegance for the formal dinner table, or a lovely setting for the wedding breakfast. The Wedgwood service plate has a silver lustre background with delicate floral design in white. From Black Starr & Frost-Gorham.

THE busy hostess planning her fall season well knows how important her china will be in any scheme of formal entertaining. For china sets the keynote of the table, the more so at present when colorful patterns are very nearly the rule and even large formal dinners have acquired a new sparkle from their use.

With many tastes to consider, from young couples in their first apartment to owners of country estates, the china on these pages was chosen as representative of the present trend. In English Bone china there is a tendency toward simpler treatments, softer pastel colors in borders and lighter decoration. Turquoise is proving a popular shade after the deeper tones of former seasons.

In the fine English earthenware, suitable for both formal and informal use, there is definite emphasis on the typically English designs of the eighteenth and early nineteenth centuries. The colors are clear and the designs underglaze, making them practically imperishable.

Whether your plans include new service plates or an entire set of dinner china for the fall bride, you will find an abundance of charming patterns from which to choose.



Kirkwood shows fruits and flowers in a traditional old English design in soft blue, green and plum on a deep cream ground. The decoration is underglaze and done by hand. Royal Doulton.

richly embossed rim of Balmoral is in low relief, sharply defined under the champagne glaze, a design typical of the house of Wedgwood.



Return to simplicity, a new trend in fine china. Delicate rose pattern with pastel border and gold edge on service plate shown below. Royal Doulton.



The Berkshire, an eighteenth century design in bro and blues on the gadroon shape, for formal or in mal service. Royal Doulton Bone China.





Field flowers and grain suggest the warmth and sunshine of harvest time. From an old design of the early nineteenth century, retaining the original vigorous colors and shell edge shape. Wedgwood.



A delicate lace print at the rim of this service plate adds distinction to the floral medallion within. Royal Doulton.



Chains of turquoise laurel on a cream ground, a pastel nosegay on a white center for the Fairford by Wedgwood.

proximity to man. Nor is the initial expense, as compared with the purely ornamental pheasants, heavy. Blooded, matured birds, two years old, can be had for from two dollars to two dollars and a half apiece while young ones, according to their age in weeks, range from ninety-five to one hundred and fifty dollars in lots of one hundred. One-day chicks are naturally cheaper; but, being more delicate than domestic ones, are better off in the incubator than in a tyro's hands. If you want to start your pheasant venture with babies, why not buy the eggs and give a brooding hen the job of hatching them?

Surely there is no prettier dooryard sight than a dozen or



A practical little coop for bobwhites just out of the shell and perhaps from under a bantam willing to play quail.

so brown and yellow pheasant chicks fresh from the eggs. You feel inclined to wish that they might never grow up. But they will; all too soon the fuzzy balls are feathered and there must be penning to keep the youngsters within bounds against the time of liberation—if there is to be eventual freedom instead of the creation of a larger home-breeding stock.

Liberation is usually done in the spring, when the new grass is making its appearance—and afield, unless your place has good cover for the birds to run into immediately. Pheasants are great wanderers; no estate is too large for them to leave without so much as a word of gratitude for their upbringing if they do not find cover and natural food conditions to their liking. Wil-



Incubator-bred quail longing for the freedom of the wild they have never known but sense instinctively. Photos: Courtesy More Game Birds in America, Inc.

Game Birds On Small Estates

(Continued from page 11)

liam B. Osgood Field, who had an extensive estate in the Berkshires, once remarked that he was tired of raising ringnecks only to see no end of them fly away beyond his domain and thus become easy marks for any roving man with a dog and gun.

Self-liberated birds ought not to be looked upon, however, as a total loss of love's labor. With a wider area of freedom they gain in wariness and as a consequence some of the birds are bound to seek and find sanctuary for a race that remains, after all, wild. This despite what human beings have done to master the pheasant since the days when the Argonauts, as the legend goes, brought it to Europe from the banks of the Phasis in Colchis. Any companioning should be regarded as a pleasure leading to the broader viewpoint of having had a hand, no matter how small, in the furthering of game conservation.

The ringneck is not, of course, a native game bird. But it may be called such in this important anniversary period; just a century and a half has gone by since Benjamin Franklin's son-in-law, Richard Bache, set free some pheasants on his New Jersey place—near what is now Beverly. These English birds, and the



A simple doorvard coop like this one will answer well enough for the chick stage of ringneck pheasants hatched, and mothered lovingly, by an ordinary hen.

ones George Washington apparently failed to release at Mount Vernon, may or may not have had in them the blood of two Chinese species with white neck-rings introduced to England long after the Colchis kind followed—or is said to have done so—the Romans to Britain. But the real pheasant acclimatization start was made in Oregon, in 1881, when birds from China were freed and flourished mightily, to the end that sportsmen in several states might have one day these sturdy pioneers to thank for the blessing of good shooting.

But if the ringneck is not aboriginal there is no gainsaying the right of the bobwhite to that distinction. From time immemorial the cheery voice of this species has been heard all the way from Canada to Florida—not infrequently, on a farm, close by the house. The "partridge" of the nearer South, it has been a more or less neighborly bird from the time of the coming of the white man. Perhaps too friendly, for its voice is not so common a sound as of old; conditions favorable to it have been changed for the worse by the march of civilization. Because of this, and wholesale slaughter, it was actually decreasing to the danger point when, fortunately for it, hand-rearing came to its assistance.

This hand-rearing, with bantam mothering, presents no particular difficulty to the amateur. He has before him a straight hatching and rearing course and if he wants his home-breds to stay near by him he may be reasonably sure that they will do so provided there is ranging ground of moderate extent. The gregarious bobwhite is the easiest of the land game birds to manage in the wild; it is not much of a wanderer. Give it fifteen or twenty acres with the right sort of natural food and on that stretch of ground it will live contentedly. It thrives on weed seeds, whereas the pheasant will fly far in search of grain, small fruits and apple windfalls. So make little "Bob" your second choice. Bobwhites eight weeks old cost one dollar each by the hundred and grown birds four to six dollars a pair.

(Continued on page 39)

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THIS MESSAGE is paid for by the Willkie Magazine Fund, an absolutely independent, non-profit, voluntary enterprise, interested solely in electing Wendell Willkie the next President of the United States. Read column to right. J.O.Y.



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(from a recent letter)

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2. Roosevelt was or was not justified in ousting long-serving Farley?	Was ☐	Was Not ☐
3. It is or is not proper for President's family to use prestige of President's office for financial income? ..	Is ☐	Is Not ☐
4. President should or should not violate third-term tradition?.	Should ☐	Should Not ☐
5. President is or is not justified in ignoring his promises?	Is ☐	Is Not ☐
6. Delay in national defense program is or is not due to bungling?	Is ☐	Is Not ☐
7. Should or should not public funds be used for political campaigning?	Should ☐	Should Not ☐
8. We do or do not need a business executive to manage world's largest business problem, National Defense?	Do ☐	Do Not ☐
9. An individual or nation can or cannot prosper by extravagant expenditure? ..	Can ☐	Cannot ☐
10. We should or should not trade horses for a stronger horse? ..	Should ☐	Should Not ☐

(See column to the right)

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Japan

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Chrysanthemums That Are Reliably Hardy

(Continued from page 23)

while Ember is a distinctly worth while bronze and Lavender Lady deserves its name.

But not all of the good singles, which are so useful for cutting, are of Korean blood. Astrid, which has a blending of soft pink, yellow and apricot, is the first true hybrid of *Chrysanthemum arcticum*. This blooms in early October and has a long season. So do the orange bronze Alice Howell, the brilliant red Cavalier and Grenadier, the white Princess and the shell pink duplex Daybreak. So long ago as 1924 the old Autumn Glow was crossed with the 1920 Ruth Cumming, one of the best of the reddish bronzes, and from this union came the double pink and white Jean Treadway as well as Apollo and Indian Summer. There is also that fine white pompon, to which in part the flower lover owes not a few worth while varieties.

Early Bronze is one of the best of the hardy pompons; this may gladden the eye even in August and is sure to bloom by mid-September. Judith Anderson, a golden wonder of old Long Island ancestry; Skibo, another well-tried yellow; Jewel, a superior bright pink; Ermalinda, of a lighter shade, and Brown Bess, a bit on the reddish side, should all be considered when a choice is being made. Likewise, in an array already bewildering — thanks to Charles H. Totty and Eugene A. Michel and others among the hybridizers — the white Jean Cumming, the bronzy coral Granny Scovill, the crushed strawberry Mrs. J. Willis Martin, the canary R. Marion Hatton, the brownish crimson Rapture, the large white Tasiva and the gold Mrs. Sam P. Rotan are all appealing.

Then, of the cushion type, there are the very early pink Amelia (azaleamun), the yellow, the white and the bronze; of the decoratives, the yellow Provence and the white Normandie; of the "spoons," the pink, the white and the yellow, and the deep orange Cydonia, named for the bright flowering quince.

If, in trying to keep pace with the chrysanthemums distinctly of the day, the garden amateur has found his path beset by disappointment as to the hardiness of the newcomers, I am free to say that as a rule this has been the fault of the buyer. It is the business of the seller to sell, not to impart gumption to his customer. And that is all the culture of hardy chrysanthemums requires — the plain ordinary gumption of the gardening matrons and spinsters whose pride in their "artemishies" is one of the memories of my boyhood. The simple rules that they taught me, I am sure, are equally applicable to improved forms of today the like of which they never so much as dreamed of.

The cold of winter, for one thing, is not the prime foe of reliable hardiness. Rather, give first thought to location. This may be exposed to a degree, but the spot must not be so low that water will stand and form an ice sheet.

The smothering sort of protection should likewise be avoided. Usually I find leaves placed around, not on top, sufficient; and I have known the old kinds to get along without even that. As the autumn fades cut the stalks to the ground and lay them loosely over the plants. It is well also to put a little soil around before the leaves go in. For hardy chrysanthemums have a way of heaving through the action of frost, which induces weakness or, worse yet, fatality.

And there is the matter of separation. Chrysanthemums increase rapidly through new shoots and there ought to be a regular spring division. Take the best-looking shoots for setting out and do not have any hesitation about throwing away middle ones that look unpromising. Stake, lightly, the plants betimes—unless you want bloom cascading over a wall or running riot on a border's edge. If you do want this, leave the plants to follow their own sweet will.

When the plants reach a height of about six or eight inches pinch off the tops of the shoots. If more branching is desired, pinch again later on. It will hurt a bit until you get used to it; but in due season the resultant effect will be ample compensation for the pain. As for disbudding, that is a moot question. It must be done if you are looking for large and uniform blooms; but I prefer clusters, with the flowers coming as they may. They are better for garden color and any disadvantage for cutting may be set down as negligible.

For protection against Jack Frost, who is much inclined to brown the petals of chrysanthemums, it is an old New England custom to put cotton sheeting or newspapers over the tops of the plants on an evening when a visit is expected. This is as good a custom today as it was yesterday.

Chrysanthemums need not be permanent dwellers in the hardy border. Grow them along in rows, perhaps in the vegetable garden, through the summer and then lift them when the time comes to replace the dying bedding plants.

Game Birds for Small Estates

(Continued from page 36)

Of the water fowl, the mallard is the simplest thing in the world to raise on a small place and a fine enough fellow a drake in his courting plumage is. But this species domesticates itself so quickly as to put somewhat of a damper on breeding enthusiasm. Not that the mallard is not worth while; it is, if the strain can be kept pure by weeding out consistently all evidences of waywardness in mating. Nor is the black duck any problem; it will even invite itself if it sees other ducks feeding on your place.

The wood duck, still so much in need of protection that Canada as well as this country is confining the closed season, is a far more fascinating object of a helping hand than either the mallard or the black duck. Although this beautiful bird is extremely shy in its habitat, it will accustom itself readily to surroundings that are no more than an approximation of the wild. Year after year it breeds in Central Park's most southerly lake, right in the heart of the metropolis; and parents and young alike make friends there with any one offering them food that they can get without grubbing for it. At last accounts eight of this season's eleven ducklings were waxing strong.

If you have wildwood and adjacent water you can do for the wood duck what Allain White did for the species in Western Connecticut some years ago. He and his English gamekeeper set about locating wood duck nests in the holes and from each one took an egg or two at a time. When these had accumulated sufficiently in number a batch was put under a bantam for hatching—as with hand-reared quail. The young were kept in durance until the spring and then released in their ancestral swampy spot to join the migrants returning from the Southland. Nesting boxes were placed on posts as well as in the trees and with the annual increase the colony grew into the hundreds. Some of the banded birds came back from as far as Florida.

The green-winged teal, costing around twelve dollars a pair, is another duck of small size that is a beauty on the home water.

Although the Hungarian partridge, which at first seemed doomed to disappear wherever it was planted, has become a marvelous success, especially in Alberta, it is not a likely subject for the small breeder. It does best in a grain country where the snow does not lie so deep as to bury the chaff heaps.

This being a what-to-do, rather than a how-to-do article, the reader is referred to that admirable non-profit foundation, More Game Birds in America, at 342 Madison Avenue, New York, for the essential breeding details. Besides the handy pheasant and quail manuals, with full particulars as to the required Federal and State licenses, there is a pamphlet "Small Refuges For Water Fowl." Editor.



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NEW YORK
Herald Tribune
230 West 41st Street, New York City

Let us Eat and Drink

By Gurdon Nott

IT IS always a pleasure to sit at the feet of a gentleman of the old school, the rare bird who is the real article, and just listen. He will not be "drooly," nor will he spot his talk with jeremiads having to do with things not being what they were in his day, and so on. Nevertheless, if he gets on the subject of food and service he is more than likely to give you the impression that he thinks it a pity the trend is dangerously down hill.

And just as likely this man will go on to recall Delmonico's when it was Delmonico's—the establishment on Fifth Avenue, just above Madison Square, which has a unique place in the history of metropolitan life. Food and service was the dominant note of this restaurant in the era before decorations and music were deemed essential lures to eating places. The old order changed when Delmonico's moved to grander quarters farther up the Avenue—and did not succeed in carrying tradition with it. Then came the menace of jumping up from the dinner table for dancing. Of this, especially, there is altogether too much. The practice is bound to dishearten the best of chefs, who has reasonable enough fear that his skill—almost a religion to him—is going for naught. The danger is, the gentleman of the old school feels, that if this sort of thing goes on there will be in the course of time a rising generation without thought of the meaning of good food and service. So many have already reached fifty years or so without knowing what is what and, worse yet, giving no indication of wanting to know.

The impression that the time-honored Angostura bitters derived its name in 1824 from the medicinal bark of a tree, *Cusparia angostura,* may be natural enough. But it is all wrong. The origin is the Venezuelan town of Angostura, now known as Ciudad-Bolivar. Which is going back a long way, since it was many years ago that the manufacturing plant moved over from Venezuela to the nearby island of Trinidad. There, even with the war in Europe on, the tradition of the Angostura guest bar is carefully kept up. If you get off a ship calling at the vividly green tropical island, you are sure to be invited to step up to this hospitable elbow-bending place.

In Trinidad you will be assured, of course, that Angostura is a must as an old-fashioned whisky cocktail ingredient. But, as in the case of this bitters being taken in sweetened water before retiring or as a stomach-conditioner the morning after, few people seem to know about this use. You may also learn, and this to your surprise, that around a quarter of the output is taken straight as an *apéritif.* And a good one, too; the rum base imprisons the very numerous ingredients in forty-five percent alcohol. And what you do not know about the names of those ingredients and the manner of mixing them is what makes Angostura a drink apart. Why should you care, anyway? It is only the result that counts.

The very sight of Forbidden Fruit, even the sound of this cordial's name, is enough to send the mind of many an oldster scampering back to the turn of the century. Conjured up are memories of the Café des Beaux Arts at Sixth Avenue and Fortieth Street, where this amber-colored drink originated; of the Bustanobys, of Diamond Jim Brady thinking nothing of laying down one hundred dollars a plate to honor Lillian Russell at dinner; of "Reggie" Vanderbilt, another legendary host, inclined to go fantastic on occasion. Only Jacques Bustanoby, the youngest of the three brothers, lives to tell a family tale made up of a famous restaurant of its era and any number of celebrities passing in and out of it. He remembers how Louis Bustanoby was wont to mix drinks for the favored few; how thus it came about that the "drink of the gods," as it was called at first, was born. Before

long everybody appeared to want Forbidden Fruit and its globular bottle, gold - banded and with a golden crown atop, became a familiar as well as novel object. Eventually it crossed the Atlantic and was the only American cordial to be sold in Europe. At the Bordeaux Exposition in 1907 it won a first liqueur prize and a gold medal.

Forbidden Fruit, now being made again after the original secret formula, found its way also into two great dictionaries. By one it is described as "a cordial, composed of grapefruit and flavored with some essence" and by the other "a kind of cordial made with grapefruit." It was generally thought when it was new that this citrus fruit entered into its composition. Likely enough; for that appellation has been given to it as the fruit of the tree of knowledge of good and evil that grew in the Garden of the Eden. But also to the related, and far less agreeable shaddock, the seed of which the sea captain of that name brought to Barbados in 1696; likewise to the *Tabernaemontana dichotoma* of Ceylon. All of which is preliminary to saying that it is good to see Forbidden Fruit back in the liqueur list.

It is a rule, long as rigid as the proverbial laws of the Medes and Persians, that red wine must be of the temperature of the room in which it is to be drunk. With what loving care the connoisseur has seen to this; you could drop into his dining room by daylight and note the treasured bottle, or bottles, of this or that choice vintage in plain evidence being made ready for delectable dinner delight. But the maker of that rule never reckoned with the air-conditioning of the remote future. The other evening, at a semi-public dinner on a somewhat large scale, the red wine was served—and it, too, was air-conditioned.

Habitant Furniture

Although habitant as applied to furniture made of knotty pine in this day and generation seems to hark back to the countryside of the Province of Quebec, the idea behind it is of distinctly American stock. Of Northern Michigan origin, the idea really grew out of the need of furniture for a lodge in the wilderness—furniture along this country's pioneer lines and thus quite in keeping with a building of primitive architectural character. But the idea simply would not stay put. One person after another wanted some of the furniture, with the result that this thought is now a business. For rural houses where they "belong" the Habitant pieces of furniture, whether stained brown or with natural finish, have in their best estate a notable appeal in their very crudity of style. This is especially true of some of the tables, chests and chairs. The soft tones of the wood lend themselves well, of course, to the use of colorful chair upholstery and cushions.

It's About Time

(*Continued from page 28*)

glass-like plastics. Wood appears in new and simple forms; even plywood, a surprising material to find so used, shows that our designers are using more and more ingenuity and imagination.

Many clocks are available in either regulation or electric movements, and both have their place. Electricity is a convenient servant. But storms have been known to raise havoc with power lines; many a suburban New Yorker rushed out and bought at least one hand-winding clock after last winter's bad weather. . Whatever you may want in a clock, you are pretty sure to find it in this season's extensive market; clocks for wall, table or desk, clocks with alarms from fire-sirens to music-box tunes, clocks that are charmingly decorative or strictly utilitarian. Whatever your needs, it will be your own fault if you have to ask of someone, "Could you tell me the time?"

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The English Cocker Spaniel

(Continued from page 16)

It is not uncommon to see as many as thirty or forty of them at the larger shows and at the last Morris and Essex spectacle there were eighty-three. They gained twenty-one championships last year. Furthermore, they have been giving brilliant accounts of themselves in the field. They have dominated the cocker stakes at the leading field trials for the past two years.

For the benefit of the uninitiated it might be well to point out where the injustice in the present arrangement occurs. Each variety competes in its own classes, ordinarily under different judges — each type has its own experts. The dogs which each judge considers best receives the designation of "best of type." Then the two come together for best cocker spaniel. And there's the rub. That award is almost invariably made by the person who has judged the Americans and is a specialist in that breed. He judges by the American interpretation of the standard and the representative of the British viewpoint hasn't a chance. What are virtues in one type are faults in the other. Often an outstanding representative of the English type is beaten by a distinctly second-rate American. Furthermore, since only the best of breed goes into the group competition — the groups are the spectacular show window in which novices at shows become acquainted with the different breeds—the English is deprived of the advertising value that goes with that stage in the elimination through which best in show is reached. Even many staunch admirers of the American as against the English cocker feel the latter is getting a raw deal.

The reason behind the divergence in the two types is interesting. Historians report that the original "cocking spaniel" in England was even smaller than the American dogs of today. And there came a tendency to consider him more for his qualities as a pet than as a hunting dog. At some stage in his development, toy blood seems to have been used to shorten his muzzle and give greater roundness and prominence to his eye.

And it was as a general companion more than a hunter that he won his early favor in this country. His qualities are well described in an anonymous quotation which appears in Ella B. Moffit's excellent book on the American variety:

"Speaking eyes that follow every movement; sturdy, small body, romping by the hour with the children or wriggling in ecstasy to greet a returning master; loyalty that knows no bounds which the keen, nimble brain can compass; a dog for any place, any time, any person who has ideals — that is the cocker spaniel. To know him is to love him and forever bid him welcome to the fireside."

The same, those who know them say, could be written about the English variety. But while the American breeders were less concerned about the hunting qualities of their dogs—the average cover in this country is extremely tough for small spaniels—the English breeders were building their dogs up in size through the injection of setter and springer blood. The result was a spaniel considerably higher off the ground than the American type, with a more setter-like head and expression.

Unfortunately, just at first, there was sufficient divergence of opinion among the fanciers of the English cockers to result in the formation of two clubs in the variety. Nothing can militate more against the advancement of a breed than internal friction. That, however, has been overcome in the case of the English cocker and it now has the advantage that comes from two clubs seeing eye to eye and working in accord to win recognition for the variety as a distinct breed, entitled to send its own representative into the gun-dog group and thus have a chance, which it hardly possesses now, of going through to best in show.

Consult Your DECORATOR

By INA M. GERMAINE

Do you want your home to be a suitable background for you and your family? Everyone does, for the home is the most important material thing in one's life.

However, it is a difficult problem to select furniture, draperies, wall and floor coverings, pictures and accessories and with them create a home of charm and correct continuity. This requires definite training and years of experience which you could not be expected to possess, even though your taste is unquestioned.

Nor is it necessary for you to have all of this training, as your decorator is equipped with this special knowledge and can correlate your ideas with the exacting laws of decoration. When you consult your decorator, you are assured of a home which will serve as a correct background for you and the activities of your family.

Perhaps you already have a satisfactory home, but there are certain rooms which appear incorrect: rooms in which people do not seem at ease, nor linger. Your decorator will know exactly what is wrong with these rooms and how to correct them. There never should be any part of a home which cannot be used satisfactorily daily. The errors may be simple ones, inexpensive to remedy, but so important that they throw the entire scheme out of key.

The satisfaction and advantage you will gain by having your decorator solve your decorating problems cannot be calculated in money. Probably the cost of one wrong piece which you might purchase would more than cover such services.

So when you decorate or refurnish your home, be sure to

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Automobiles

(Continued from page 20)

board and concealing hinges except on the rear deck doors of the coupes and cabriolets. But each door hides a rubber-ribbed safety step that serves the purpose of a running board. The interiors show a gain in both space and, particularly in the Special Deluxe, more luxury. A convenient refinement will be noted on the four-door models—hinging at the forward edges of the doors.

An especially interesting Pontiac feature is the complete fleet of Torpedo models—the streamlined cars introduced last year in a small way. This fleet, made up of three complete lines in the distinctive Torpedo manner, displays more speed than the Sixes and Eights of last year that they replace. With more room and more power, they have taken on new gracefulness. A side view reveals improvement of hood and trunk lines and the chromium belt mouldings are new.

Buick brings forward as a novelty the sedanette, with a body type uniting features of the sport coupe and the two-door sedan, thus taking the place of these models in the Special and Century series. Seen from the side, the "unisteel" body by Fisher seems the counterpart of an airfoil section. The new series, 90 Limited, is claimed to be the first thoroughly modern, streamlined and fully appointed car introduced in the higher-priced field in the past five years.

A newcomer well calculated to command attention in the low-priced field is the Nash "big economy car," Ambassador 600. Equipped with the "Flying Scot" motor, it is said of it that it will do thirty miles on a gallon. The Ambassador Sixes and Eights for 1941 also have a new motor—the twin-ignition, valve-in-head Aeropower.

RECORD MARLIN

The blue marlin now on view at the Waldorf-Astoria, although in the men's bar, is a woman's world-record. Weighing 730 pounds, it was caught by Mrs. Henry Sears off Cat Cay in the Bahamas last year.



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When You Build Your Home—Interior Finishes

(*Continued from page 33*)

measure corresponding to the available sheet sizes. Also the modern designer is not afraid to make use of visible joints as part of the surface pattern. Hence the most interesting uses of sheet finishes are to be found in modern houses; but it should not be inferred that they are therefore unsuitable for traditional types.

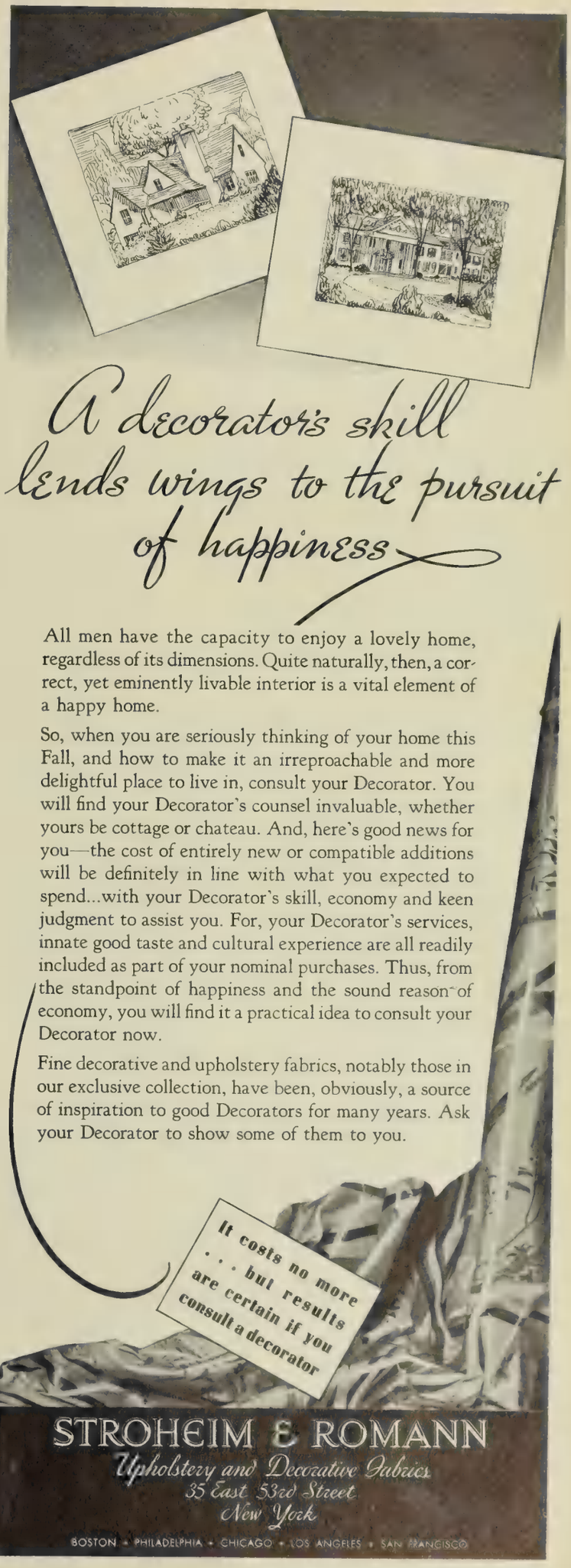
In the field of wall coverings the main changes are not in the materials themselves, but in their quality. Wallpaper, for one, is not only still popular, but is washable. Fabrics have also been treated for greater ease of cleaning. The use of these materials has furthermore undergone an interesting change. Where in former decorating practice it was customary to run the fabric or wallpaper around all four walls, designers today are restricting their use and finding exciting new treatments in playing upon the contrast between a plain wall and a decorated one. This type of decoration has also resulted in an extension of the types of wall coverings employed. If only one wall is to be covered with a rich decorative material, the limited area permits the use of more expensive materials such as natural and synthetic leather, rare woods and hand-printed fabrics. And the appearance of transparent plastics in large sheets makes it possible to use formerly unsuitable materials—such as lace, to mention only one—since the plastic covering keeps all dust and grime from penetrating to the material behind.

These plastics should have an interesting influence on wall decoration in general in the next few years and will no doubt appear in even more improved forms than those now available.

Whatever the materials selected for the house today, the same old rules of good design and good taste prevail. If two materials on the walls of a room are interesting, three may be restless and four ridiculous. The same is true of textures. At present there is a trend to carry structural and exterior materials into the room. In many modern houses one sees interior walls of stone or brick. The trend is interesting and has possibilities, but it requires restrained handling and an understanding of just what effect is to be produced. Color in the latest of plastic materials may be quite as offensive as in paint; and, despite the great additions to the designer's vocabulary of materials, good color is still an art which requires the most delicate balancing of all the factors involved.

A danger in the newer finishes is that many of them are rather "slick"; some contemporary interiors, particularly those of a few years back, started out to be novel and smart and ended up looking like the familiar operating room. Here again it must be remembered that texture is something to which the average person reacts in a quite definite way; surfaces, both rough and smooth, have their proper uses. Just because a wall finish is new does not mean that it will be appropriate anywhere in one's house.

The main warning in connection with the use of interior finishes, however, deals not with rash experiments with new materials but the trite and repetitious use of the old. A study in knotty pine can be a handsome and comfortable room; but after every speculative builder from Newark to Pasadena has done it the treatment may become a bit tiresome. There have never been so many possibilities open to designers, and never have people been more receptive to good new ideas; still one finds that in the great majority of interiors the same stale tricks are endlessly repeated. So when you build, get an architect and decorator with ideas and discrimination, make up your mind what character your interiors should have and demand that it be achieved—with imagination.



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A MARK YOUR DECORATOR RESPECTS

You and Your Real Estate

By Curtis Buttolph

THERE was a time, and not so long ago, when it seemed as if real estate were not, after all, man's last bulwark. And, in the throes of a great depression extended far beyond the dreams—even the fears—of so many of us, there was reason enough to wonder if the pseudo-proverb were not petering out.

But real estate, with all its trials and tribulations, remains a standby of standbys. Especially is this true of a home in the country within easy access of an urban center. There a salaried man has been able to meet changed circumstances of both income and outgo far better than if he were paying rent. For the unfortunate enough to be de-salaried all of a sudden, as has been so frequently the case, ownership of such a property has actually been salvation. With a bit of land, and the will to work, a small country place can be made to be partially self-containing—provided always one puts an end to vain attempt to go on trying to keep up with the Joneses. Of the miracles accomplished in this direction, the half has not been told.

True, the tax bill will come around once a year; but even that circumstance has had some of the dread taken out of it in communities that divide the toll into, say, July and January payments—which is easier on one than the landlord's first-of-the-month deadline, let alone the smaller amount of money involved. Likewise, if there must be a mortgage the modern manner of demanding that, along with the interest, a fixed percentage of the principal be paid off every six months is a great blessing—the full appreciation of which is by no means yet realized. By this not too painful means the purchaser of a country home with bank or other financial incumbrance has his mind concentrated on completion of ownership rather than on potential foreclosure. A mighty good real estate lesson, this.

Taxes are sometimes too high in the country, as well as in town. But the taxpayer should bear in mind that this is a matter primarily up to him, not to the assessors. As a free citizen he has a right to protest, whenever he thinks there is over-valuation in view of apparent sale worth. He has only to exercise his privilege of raising objection; and this goes for town property also, if it is evident that the law to the effect that assessment must not "exceed full value" is not being over-stepped in the tax office. But he must remember that there is a time for this, and it is months ahead of the annual day of reckoning. "Why," he ought to ask in no uncertain voice, "should I continue to be assessed on twenty thousand dollars when the condition of the real estate market points plainly enough to twelve thousand as a fair selling valuation?" And, having put the question, he should urge his fellow townfolk to step up and follow his example as a simple matter of common interest.

The owner, meanwhile, may think of possible higher actual valuation in view of what the vast defense plan is already making renters feel in certain localities. These, of course, are the ones where plants having directly to do with preparedness are situated. In one community with a big factory working at wartime speed rents have gone up thirty per cent and in some instances no less than eighty per cent. In another place it is only ten per cent increase—low enough to make the tenant feel that it is cheaper to pay than move the household belongings, but with no lease to give assurance that another raise will not follow by the year's end. And there the tenant is, the while the owner is not.



A Desk of Your Own

(Continued from page 14)

the family, announcements of the arrival of the latest heir, invitations addressed for the more formal dinners and teas. Papers of actual or sentimental value are stored and future appointments recorded.

Because a desk may serve so many functions, we find it in an unlimited variety of forms. The simplest is, of course, the writing table, which is no more than a graceful table with one or several drawers. This was popular in several periods of both French and English design, and is the earliest form of desk. But desks gradually assumed other characteristics, and today we have every conceivable type in both traditional and contemporary design.

Desks of two general types are at present most popular. The first is the writing table with various arrangements of drawers and pigeon-holes added. These are often reproductions of eighteenth-century pieces and are notable for their delicacy of line and exquisite cabinet work. They also have the agreeable quality of being equally at home in bed or living room.

More popular, however, is the flat-top, knee-hole type of desk. This desk, combining the best features of a table and a chest of drawers, is found in every period from Queen Anne to the present. Many are rectangular, some kidney-shaped, with tops smoothly polished or covered in fine tooled leather. Some have a secret cupboard at the back of the knee compartment where you may store your strong box or other valuables. Modern or contemporary versions sometimes conceal a portable typewriter in a side drawer.

The exact desk to suit your personal requirements should not be hard to find; but choose it well for you are acquiring a companion for years to come.

New Wallpapers

(Continued from page 24)

executed in the English manner so notably developed by Chippendale.

Early American and provincial papers are still as popular as ever and should continue to be since the designs are usually adaptable and suit the large number of homes which continue to be built in this period style. There are a number of new plaids, following an unusual demand last season.

In coloring, muted tones are still best, though the shades are slightly more positive. The range of so-called decorator colors is to be noted even in less expensive papers. Yellow and blues seem to have superseded peach in popularity.

To simplify selection, correlated groups are being shown—three papers retaining the same color scheme but in completely different designs. These are not necessarily intended for use in the same room, though two might be; but in rooms opening from one another. These are particularly helpful when blues or greens are used—the most difficult of all colors to match without clashing.

Something to look forward to in the near future is a line of American-made *toiles de Jouy*, since the French product may not be available for an indefinite time. In fact, a number of French papers are being successfully copied in this country. While this is not true of the scenic papers, such as the exquisite panels of Zuber et Cie, there is an adequate supply on hand to last for many months. Their earliest paper, "Views of Switzerland," originally printed in 1804 and out of print for over a hundred years, is back again—printed from the original blocks by the same hand process.

The dignity of mountains, the simplicity of peasant life, stand out in well-nigh perfect perspective, a tribute to craftsmanship too seldom seen in these days of impatience and compromise.

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GOLF was the beginning of the country club idea, as carried out so finely now all over the land. As country life itself developed, however, it became by no means the end as well. Tennis, a natural adjunct, followed—and other sports making not only for wider variety of outdoor interest but the solution of the problem of putting to some use certain parts of the grounds not needed for the development of the landscape scheme. Skeet, for one, was a decided help in this problem. It was a new angle on shooting and therefore was quick to capture the interest of men who were trapshooters and of women as well. Moreover there was the practical side—the opportunity to acquire greater ease and greater expertness in the handling of a gun during the long period in which the game-shooting season was closed. A skeet stand grew to be, to no inconsiderable extent, the sportsman's trial ground.

In a broader sense than a country club feature, skeet is now a national pastime—as is evidenced by the number of clubs devoted to it and the championships which have come along with its rise and progress. There is a National Skeet Shooting Association and it is under its rules that the registered tournament at the Remington Gun Club will take place on the fifth and sixth of October. This on the Lordship range hard by the lighthouse in the Stratford section of Connecticut and for the North American championships.

Chase Me, to whose memory this month's Piping Rock Horse Show is dedicated, had a brief life—five years—but a romantically eventful one. Bred by John Bosley and Rigan McKinney in Maryland, this grown gelding by Purchase out of Mayanel was first developed as a hunter by his owners, Mrs. Bosley and her young daughter, Sara—and made good, distinctly. Likewise, as a four year old, in the field of racing—which is quite unusual for an equine follower of the hounds. Starting at Havre de Grace, he won race after race and by the end of 1933 had beaten Mate and Pomposity in the Brian Memorial and was accounted one of the great horses of the year. Unfortunately, in the Metropolitan Handicap of 1934, when he had Equipoise, Mr. Khayyam and Sun Archer against him, he fell with a broken leg and his brilliant career was over.

It would seem as if all the good deep sea fishing grounds were discovered some years ago, when New Zealand, Panama and Hawaii waters came within the range of the American sportsman. But S. Kip Farrington, Michael Lerner and others have fared forth to southward as far as Chile in search of fresh excitement—and found it. Off Tocopilla they have had as good July sport as they could wish, this while fishing in one of the Grace line's Elco cruisers. Mrs. John A. Manning, of Troy, whose husband holds the world's tuna record, made a new one for her sex when she landed with rod and reel a broadbill swordfish weighing eleven pounds over the six hundred mark. This beats Mrs. Farrington's record.

Targo may be best described as a new, and certainly timely, effort to bring the trap-shooting idea within the reach of the multitude. Actually it is an inexpensive introduction to trap-shooting and skeet—even hunting afield. Education in either case that may begin when one is in the youngster stage; for the Mossberg gun, without recoil, is light and the small compact all-steel trap that goes into the barrel weighs only fourteen ounces. Targo is furthermore convenience itself, in that a shooting area of no more than moderate size is called for.

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Hoof Prints of the Autumn

By Robert Becker Phillips, Jr.

A YEAR ago it could not, or would not, have happened out of France or England. That a $50,000 flat race in this country should draw almost ten per cent of its entries from the ranks of steeplechasing would have been as likely as the appearance of Seabiscuit in a claiming race. No one had heard of such a thing—not, at least, in the past thirty years. It was firmly fixed in the minds of our breeders and owners and racing public that the flat horses ran for the big stakes and the steeplechasers for less money—always over jumps and at much greater distances. On the Continent, distance horses switched back and forth between the turf and racing through the field; but this was regarded as European whimsy. When Azucar, a former steeplechaser, won the first Santa Anita Handicap in California, that also was considered the exception to prove the rule. So a jumper had won a $100,000 stake. Well, anything can happen on the tracks.

I would not like to predict that one of the ten steeplechasers nominated for the New York Handicap at Belmont Park on October fifth is to become the winner, but it does not happen this year, it will the next or the year after. For the new handicap Alfred G. Vanderbilt has established as the *pièce de résistance* of Belmont's fall meeting is to be run at two and one quarter miles, and distance is as great a leveler as weight. It may level the supposed inequalities between William Woodward's Fenelon and Isolater and, for example, Pete Bostwick's Cottesmore or L. B. Mayer's Ossabaw. It may show that Mrs. Esther du Pont Weir's Deanslaw or Mrs. Louis Stoddard's Straw Boss can make it warm for the 1940 Derby winner Gallahadion, or take the edge off the good name of Greentree Stable's Hash when the running goes into the third mile. Certainly it should, above all things, show that the community of interest between the flat and steeplechase stables is stronger than either had imagined until circumstances abroad tossed squarely into the lap of Americans the responsibility for developing and racing a true breed of stayers.

Perhaps very few of the nominees from steeplechase ranks actually will go to the post in the New York Handicap. A few of them will, I imagine, be eliminated simply because they race in the Grand National Steeplechase of three miles at the same track October fourth. Because there are five duplicate nominations between the Grand National and the New York, I hope the Belmont people will see to it next year that the two stakes are set farther apart, in order that a good horse may race in both. For the record, let me list the handicap entries which either have raced over brush or hurdles or run on the flat at the hunt meetings or been schooled for steeplechase racing. They are—Cottesmore, G. H. Bostwick; Landlubber. G. D. Cameron; Ossabaw, L. B. Mayer; Longchamp and St. Patrick's Day, Richard K. Mellon; Straw Boss, Mrs. Louis Stoddard; Felt Slipper, Louis Stoddard; Chaloner, E. B. Schley and Deanslaw and Larchfield, Mrs. Esther du Pont Weir. Checking these over, I find they are with two exceptions aged five years—Ossabaw is six and Larchfield four; that that some have won stakes. Others have won fair handicaps and one or two seem to have little to recommend them against the flat stake runners, except that they are bred for distance and have been trained for it from the beginning.

If no one of these gets within throwing distance of the winner of the New York, the race still is an historic event, the beginning of a new era—or the return to an old one, if you prefer—in distance-racing in this country. Mark it as such, and save the program. From that event many more will spring, and it is only fair to remember who were leaders and who led in this revival.

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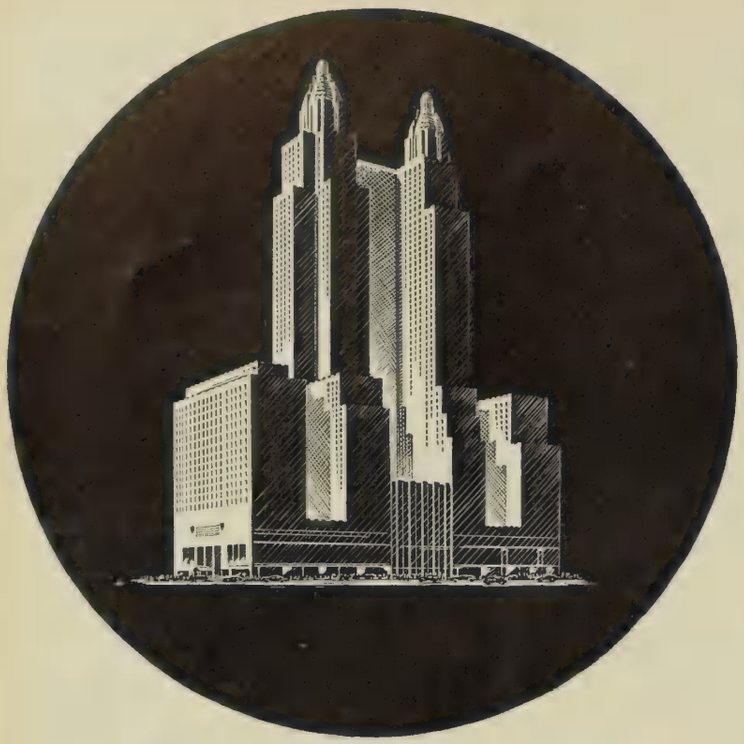


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October Nights in Town

WITH the month of the hunter's moon here again there is the natural running to cover. It is on the roof, instead of under the roof, now. And, for eight months on end, no more sitting at sidewalk tables—which have given New York in recent years a suggestion of a time-honored custom in the large cities of Continental Europe. "The summer is ended."

Nevertheless, there are places where the sky may be looked at while one is dining, or is at supper after the theater—through clear glass which keeps out the cooler air of an October evening. The Rainbow Room for one. Here, at the highest point of the urban mountain range that is Rockefeller Center, one looks down on the fascinating panorama of all New York alight. And hears Elvira Rios, the Mexican singer with a romantic touch to her art, who has made such a hit that her engagement has been extended until early in the winter. As a highly individual type of entertainer, she has caught on much after the manner of Lucienne Boyer and Beatrice Lillie. For the essential terpsichorean variety in the evening's entertainment there are the appealing Maurice and Cordoba—back with the warmest sort of welcome on the part of all who remember them when they were at the Rainbow Room twice before.

Come the eighth of this month, the Persian Room at The Plaza which is an integral part of the life of the town will have a new aspect as well as a fresh program. But there will be only Lillian Palmedo's colorful Persian murals to remind one of seasons before. Scott & Teegan, who designed the room when it came into the New York scene half a dozen years ago, have done away with their gold columns and black glass panels and there is now for the most part a soft note to the ensemble—this conveyed by powder blue, pinkish beige and oyster white. Frequenters of the place will also observe that the music platform, where Dick Gasparre's orchestra and Gerry Morton will see that the dancers have proper inspiration, has been moved to the south side of the room. Russell Markert will direct the floor show—a novelty here and the first showing of which will be for the benefit of European children in need of help.

A new topic for conversation when the Sert Room at the Waldorf-Astoria becomes a favorite gathering place again on the tenth of this month will be Los Chavililos Sevillanos. The praise that these "little kids from Seville," Antonio Ruiz and Rosario Perez, have won for themselves in Spain, Mexico and South America is bound to be echoed cordially here. Although the lad is only seventeen and his girl partner also under twenty, they are both well-seasoned dancers. Antonio has been at it since he was six. On the same evening Eddie Duchin brings his orchestra down to the Sert from the Starlight Room.

Hildegarde, who will continue to delight patrons of the café lounge of the Savoy-Plaza through the seventeenth of this month, is clever enough to write the words of some of her songs. And more; she can do her own orchestration on occasion. As to her successor, Dwight Fiske, it is enough for his multitude of admirers to know that he has a new fall crop of song-stories to go along with some of his old ones. The Emile Petti orchestra is, of course, on the nightly entertainment and will be until almost the close of the year.

The rumor that tea dancing is again in vogue is amply confirmed by the fact that even the Stork Club is sponsoring this diversion, although cocktail dancing might be a more descriptive term to use. Charlie Wright and his orchestra are on hand, giving way to Jack Harris later in the evening.

Not one but three society singers, Eleanor French, Adelaide Moffett and Maggi McNellis are being featured at Armando's this winter. Frank Mandella and his orchestra are on hand as usual, alternating with Pedrico's rhum-

ba band, and each week debutantes and post-debs gather at the Tuesday Town Club for luncheon and bridge.

The young married crowd still finds Tony's Trouville one of its favorite spots from luncheon until closing, with emphasis on the cocktail hour when Alec Fogarty presides over the piano in his own inimitable manner.

The Café Pierre continues to be one of the most popular and hence crowded bars in town with music by Bob Knight, recently voted most popular society orchestra leader by New York debutantes.

Autumn in Theaterdom

THE entire world being pretty much that way these days, it is not all astonishing that New York's theaterdom is wondering where it is at. With infinitely less reason, it has been more jittery than London's—which has carried on wonderfully in a trying war period; until recently it had more theaters open than New York. Here the World's Fair failed again to bring a summer boom and by the middle of September had not got to any sort of a start; the Labor Day holiday did not bring the customary advance guard of novelties.

For whatever start there was, more credit goes to the revival of "Kind Lady," after a successful summer in the "straw hat" field, than to the initial newcomer—the "Jupiter Laughs" of Dr. A. J. Cronin. There is a good idea in the Cronin play; but it, the contrast of spiritual and medical thought, has not been worked out with the skill that Paul Bourget displayed in that admirable novel with a Great War background, "Le Sens de la Mort."

Drama got to a somewhat braver start with Elmer Harris's play of Prince Edward Island life, "Johnny Belinda." Taking an old idea from "La Muette de Portici," more often called "Masaniello" hereabouts, there is a deaf and dumb girl as a heroine and, save for a badly lugged-in sick-bed scene, this is worked out in fairly good form at the Belasco. That is to say, the idea is; structurally there is too much straying from the simplicity of village life to the melodramatics of, say, "Way Down East." The Harris play came, at any rate, at a time when something new in that line was needed—even if it were no great shakes, it was welcome.

The returning "There Shall Be No Night" did far more for the early part of the season than the two newcomers. It brought back to the Alvin a play which Robert E. Sherwood has keyed skillfully to a wartime era by restraint rather than any attempt at heroics. This explains to no inconsiderable extent the hold it has taken on the metropolitan public—which will be forced to see it go early in November, as the entire country is calling for it.

As to late autumn, those who are wont to sing "When Mr. Shakespeare comes to town," who have no hankering for "the end men's jokes"—or the contemporary musical comedy equivalent—will have a mid-November opportunity to repeat it to their heart's content. The Theater Guild's Shakespeare chapters are not among its worthiest; its "Much Ado About Nothing" never reached Broadway and "The Taming of the Shrew," although a box office success, offered scant joy to the discriminating theatergoer. With "Twelfth Night" it will be different, one may be sure; for Margaret Webster, who will direct this revival, has thrice done Shakespeare justice which had been sadly lacking on the New York stage for many years. What Maurice Evans will make of *Malvolio* and Helen Hayes of *Viola* remains to be seen; but there is ground for pleasant anticipation. For the new Maxwell Anderson play, "Journey to Jerusalem," which is due on the fifth of October, there is like thought. Of the musical shows that this month will bring, talk is centering on "Panama Hattie" and "Boys and Girls Together," the former with new Cole Porter sophistications. In the same class, but not white, is "Little Joe," with a Vernon Duke score, and in the October offing is also the new revue on skates, "It Happened on Ice."







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Give Dogs What They Pay For

By ARTHUR ROLAND

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One does not have to go very far into statistics to become convinced that the pup is in a sense a victim of "taxation without representation." He finds himself supporting police pension funds, the volunteer fire department or paying the actual running expenses of his community. And too often such necessary things as the adequate policing to eliminate strays, the conducting of a proper pound and the enforcement of local dog ordinances are either half done or not attempted at all.

Last year in New York State dog owners outside of New York City and Buffalo, where the A.S.P.C.A. handles the matter, paid $1,032,184 in license fees. Of that one hundred and forty thousand dollars was paid to meet the damage dogs caused to farm animals and the balance went heaven knows where. It would require an examination of the budgets of hundreds of local communities to find out just how much was devoted to dogs.

The dog can not do much about it. He cannot speak up before the budget drafters to point out that when stray dogs are permitted to wander about in his community, his health and that of his owners is being threatened. He cannot point out that if the money he contributes to the public treasury were actually spent on enforcing canine laws, the dog's place in public esteem would be higher.

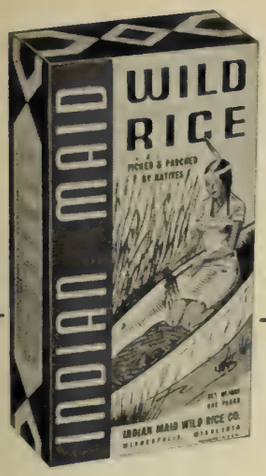
But if the dog must remain mute, his owner can and should speak up for him. The trouble is that that involves the obligation of a dog owner toward his pet—an obligation that altogether too many dog owners hold lightly. The dog gives every ounce of his devotion to his master and can not, even if he would, ask anything in return. That places upon the human end of the partnership the responsibility of figuring out what is best for the dog and then doing what he can to provide it. And it does not end with providing the pet with plenty to eat and a comfortable place to sleep. The dog's very right to live in some of our larger cities is being endangered by the fact that his master does not realize that it is important that he be kept under control when off his own property.

The only way of making sure that the money which the dog license represents is spent on the care of the dog is for the people who pay the tax to demand that it go for that purpose. That, in turn, can hardly be done effectively by individuals. It requires the concerted action of all pet owners in a community. They should band together, first to impress on one another the responsibility of the individual toward his pet in reaching a sensible solution of dog problems and then to raise their voices as to how the dog tax money should be spent.

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Fair Gardens

NOTHING in the Gardens on Parade, visioned so admirably by Mrs. Harold I. Pratt, seems to have set more World's Fair visitors a-wondering than the section devoted to fruit trees trained in *espalier* style. If one may judge by the rapt admiration and the questions asked, these trees have been to many nothing less than a revelation. Which is not strange in view of the neglect of such an appealing method of arboriculture on this side of the Atlantic—in spite of the excellent example Europe has shown for years and years.

Here one may count a full hundred good apples on a wall specimen with only half a dozen branches and a pear tree trained similarly can be relied upon to do just as well. On the larger and more attractive scale demonstrated the cost naturally runs into money—two hundred and eighty dollars for the arbor, of either fruit, and one hundred and fifty for the garden house. But, bear this in mind; it has taken twelve years of hard work to train these trees to the point of your beginning the enjoyment of them.

Worth noting, too, are those similarly trained grapevines along the Court of Power, mostly foliage last year but fruiting well this season and suggesting what may be done with some of the commoner kinds within their cultural range. And, to turn to an unrelated subject, not far from them the still too rare Franklinia, which dooryard after dooryard should cherish, giving generously of its late white bloom.

In water lily education the World's Fair has been epoch-making in the matter of showing what may be done with lovely species and the hybrids of some of them. Never has New York seen so many choice water lilies in a single spot. In the Gardens on Parade there has been a grand array of them, the Brazilian Pavilion's pool has had the *Victoria regia* as well as some of the finest white and pink night-blooming ones, the Equitable Life's basin is full of blue and white ones and way off in the railroad area there are more.

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THIS ROOM WITH A VIEW *owes much of its charm to the row of Pittsburgh Polished Plate Glass windows forming an attractive bay. Norman Taurog residence, Bel-Aire, California. Bigelow-Werner, interior decorators. Rollin Pierson, builder and designer.*

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Your Best Face

Powder and other make-up blended to suit the individual skin have always seemed sensible, but one of the theory's chief exponents, the Tourneur Salon, goes a step farther. They recommend the proper preparations, then set you down at one of their back-lighted mirrors and show you just how to apply your own make-up to bring out that hidden beauty. Also, when that special luncheon or cocktail date comes along, you may go in and have them do a freshening-up job for you at no additional cost. This service is for regular customers, of course.

Going Places

Arthur Gilmore, long noted for fine luggage, has now added his own line of trunks. The pieces are hand-made and of leather with a special varnish finish, his own formula. Edges are bound with heavy rawhide and the trunks are considerably lighter in weight than you would expect of such sturdy construction. The wardrobe compartment and drawer fronts are covered with tan bookbinder's cloth, the drawer linings with plain glazed chintz.



Circle Gammon, a revised and slightly simplified form of backgammon for four players. Made by Parker Brothers.



Your favorite ocean liner reproduced in miniature, nine inches long. Above, the Grace Line *Santa Elena*, or your choice of a hundred other ships. Van Ryper.

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A new shoe called Top-Sider claims to do neither and acts as a brake in an eighth of an inch. The herring-bone cut design in the rubber sole serves as a vacuum under pressure and does the trick. Though new on the market, these shoes have been thoroughly tested on well-known yachts for some time. Made by the Sperry Shoe Company, New Haven, Connecticut.

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If you like the ultra-personal touch in your own possessions or gifts for others, you should look into the new Photo-Matches, books of regulation paper matches with any photograph you wish reproduced on the covers. You can have anything from your favorite pet to the doorway of your new home. All you need is the negative or a clear print of the subject you choose, which will be returned intact with the matches. If you know a candid camera addict (and who doesn't) you might purloin one of his favorite studies and surprise him with such a gift. Perhaps we shouldn't mention the idea, but we can see endless possibilities for practical jokers as well. Orders will be filled in eight days and may be placed at Lewis & Conger and a number of other New York shops.



Sweet-toned dinner bell of ivory china, by the Onondaga Pottery Company.

Fall Notes

IN DINING AND WINING

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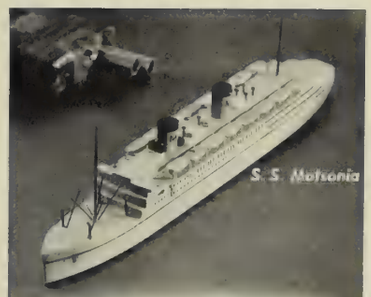




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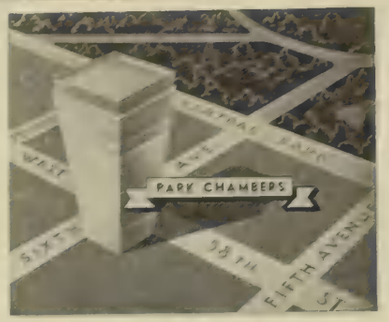
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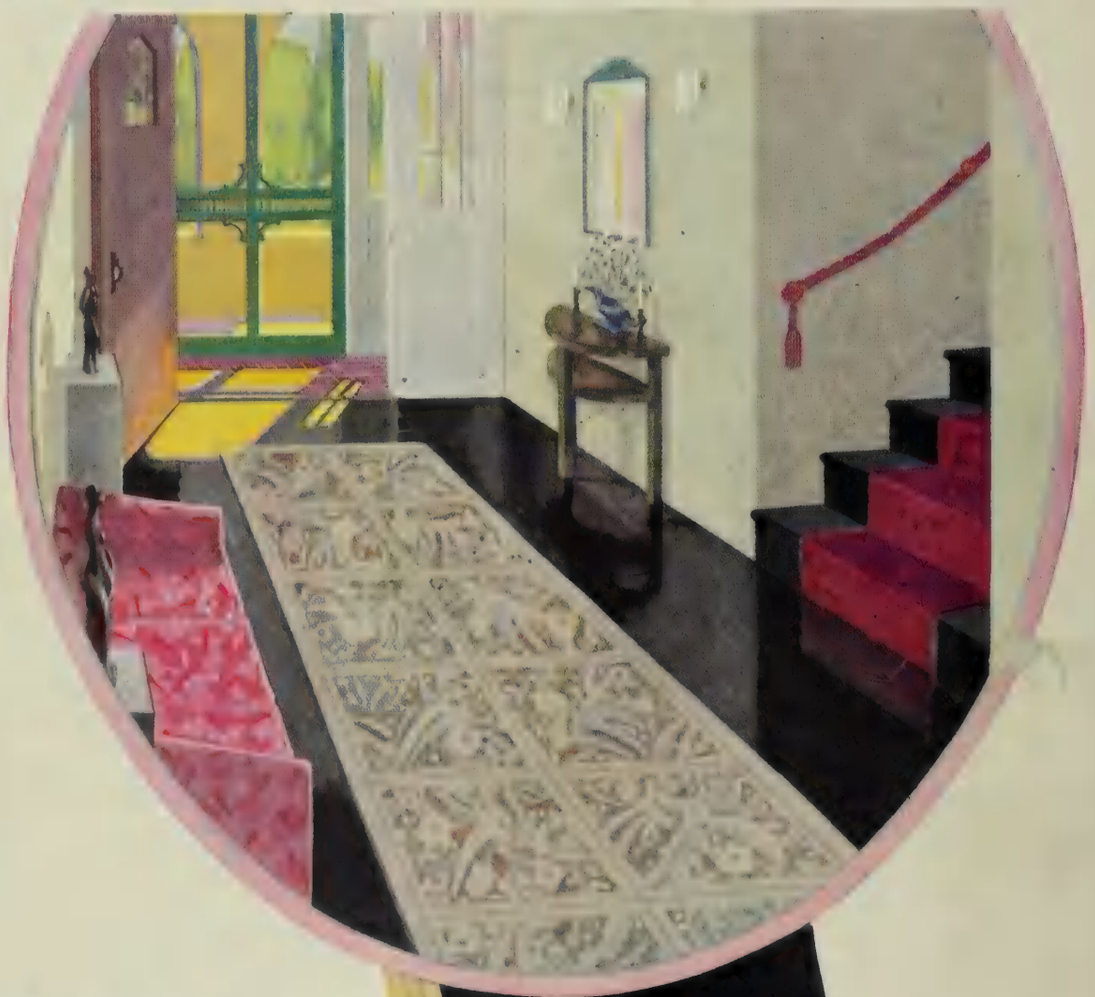
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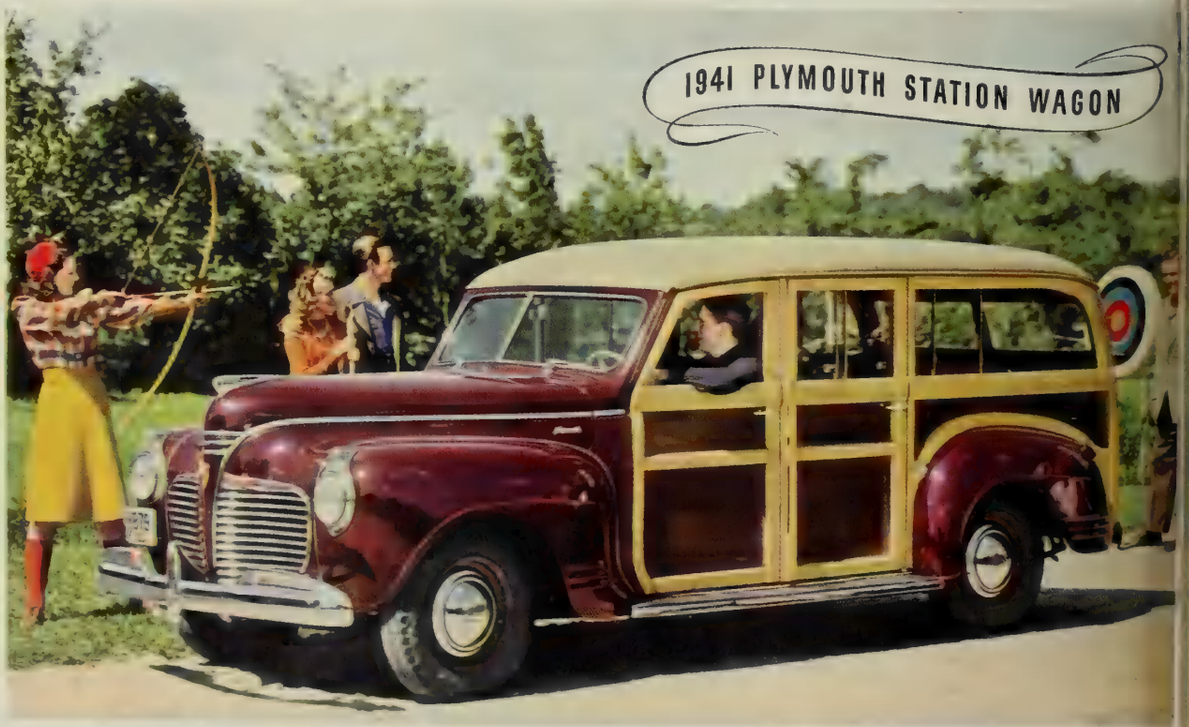
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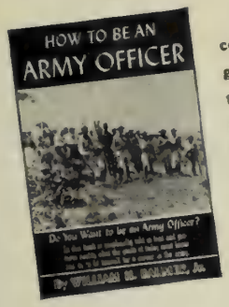
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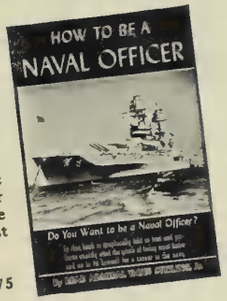
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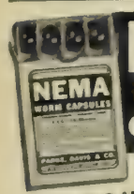
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As to Showing Your Dog

By ARTHUR ROLAND

EVERY once in so often one is asked, "How do I go about showing my dog?" There are several general suggestions that may interest those who want to find out how their pets would stack up against other dogs by bench standards.

First and foremost among them is the thought that, if possible, one should not try to crash into "big league" competition right off the bat. When a dog and owner entirely unfamiliar with what showing involves come into a ring they are at a disadvantage which may mean that dogs of inherently lower quality may beat them.

One easy way to gain a preliminary schooling in the art of showing is first to take part in matches. In many sections of the country, it is true, matches are not frequently held but in the more thickly populated areas, especially those where there are numerous kennels, match shows are fairly common and, except in the rare instances where the competition is limited to club members, novices are cordially welcomed. They will invariably find some one anxious to give them suggestions and advice on how to groom their dog and the things to do that are most likely to make him show himself properly.

A big advantage of entering the game through match shows is the fact that champions are barred from them. The novice is more apt to find many dogs which, like his, are getting their first taste of parading up and down a ring and being made to submit to the examination of a judge. To be sure, many of these novice dogs will be in the hands of experienced exhibitors; but that adds to the value of the experience. The green handler can watch the manner in which these veterans go about making their dogs behave.

Dog fanciers are no different from any other hobbyists. They like to see new recruits taking up their sport and invariably are glad to do what they can in the way of giving advice. Often, at a big licensed show they are much too busy working with their own dogs to be able to give much time to the seeker after information. At a match, however, there is seldom any of that strain and there is an air of informality which is apt to make the novice feel more welcome.

Of course, if one lives in a section where matches are seldom held, the best bet is to plunge right into the swim of regular bench competition. In such localities, the shows themselves are not likely to be very large nor the caliber of the dogs unusually high. Some of these shows do not attract many more dogs than are found at several of the larger matches held around New York.

Unfortunately, the present show setup does not provide classes for novice handlers the way it does for novice dogs at the licensed fixtures. The greenhorn is thrown right into competition with the veteran exhibitors. It is true that only a small proportion of novice exhibitors continue in the game. They are those who refuse to become discouraged by initial setbacks. And it is in the hope of reducing the chance of these setbacks and encouraging the novices that some clubs are now providing classes for novice exhibitors at their matches and suggesting that a similar classification be provided at the licensed shows.

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Combined with

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Volume LII November 1940 Number 6

Henry S. Adams, Editor
Willard Fairchild, Art Editor



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Calendar of Sports

DOG SHOWS

Nov. 2 Grand Valley Kennel Club (License); Grand Rapids, Michigan.
3 Boston Terrier Club of America; Boston.
3 Circle City Boston Terrier Club (License); Indianapolis.
3 Ingham County Kennel Club (License); East Lansing, Michigan.
9 Central New York Kennel Club; Utica, New York.
9, 10 Des Moines Kennel Club; Des Moines, Iowa.
10 Finger Lakes Kennel Club (License); Newark.
10 Newark Boston Terrier Club (License); Newark.
10 Progressive Dog Club (License); New York.
11 Cocker Spaniel Club of Greater St. Louis (License); St. Louis.
15, 16 Cocker Spaniel Breeders Club of New England, Inc.; Boston.
16 Harrisburg Kennel Club, Inc.; Harrisburg, Pennsylvania.
16, 17 Minneapolis Kennel Club, Inc.; Minneapolis.
22, 23 Waterloo Kennel Club (License); Waterloo, Iowa.
23 Kennel Club of Philadelphia; Philadelphia.
24 Camden County Kennel Club; Camden, New Jersey.
24 LaPorte County Kennel Club (License); LaPorte, Indiana.
30-Dec. 1 American Sealyham Terrier Club; Chicago.
30-Dec. 1 Central States Airedale Terrier Club (License); Chicago.
30-Dec. 1 Central States Dachshund Club (License); Chicago.
30-Dec. 1 Chicago Bulldog Club, Inc.; Chicago.
30-Dec. 1 Chicago Collie Club; Chicago.
30-Dec. 1 Chihuahua Club of America; Chicago.
30-Dec. 1 Cocker Spaniel Club of the Middle West (License); Chicago.
30-Dec. 1 Doberman Pinscher Club of America; Chicago.
30-Dec. 1 English Springer Spaniel Club of the Central States; Chicago.
30-Dec. 1 Fox Terrier Club of Chicago (License); Chicago.
30-Dec. 1 Irish Terrier Club of Chicago (License); Chicago.
30-Dec. 1 Mid-States Chow Chow Club (License); Chicago.
30-Dec. 1 Mid-West Boxer Club (License); Chicago.
30-Dec. 1 Mid-West Great Dane Club (License); Chicago.
30-Dec. 1 Mid-West Schipperke Club (License); Chicago.
30-Dec. 1 Mid-West Standard Schnauzer Club (License); Chicago.
30-Dec. 1 Scottish Terrier Club of Chicago (License); Chicago.
30-Dec. 1 Western Boston Terrier Club, Inc. (License); Chicago.
30-Dec. 1 Western English Setter Club, Inc. (License); Chicago.
30-Dec. 1 Western Irish Setter Club, Inc. (License); Chicago.
30-Dec. 1 Western Pomeranian Club (License); Chicago.
30-Dec. 1 Western Specialty Clubs Association; Chicago.
Dec. 1 Newark Kennel Club; Newark.
7, 8 Blue Water Kennel Club (License); Port Huron, Michigan.
8 Detroit Cocker Spaniel Club (License); Detroit.

FIELD TRIALS (Beagles)

Nov. 1-5 Stark Beagle Club (License); Waynesburg, Ohio.
1-5 Gladstone Beagle Club; Gladstone, New Jersey.
1-3 St. Louis Beagle Club, Inc.; Bourbon, Missouri.
1-3 Western Massachusetts Beagle Club (License); Ludlow.
1-7 Ohio Valley Beagle Club; Union, Kentucky.
7-10 Bay State Beagle Club, Inc. (License); Berkley, Massachusetts.
7-17 National Beagle Club; Aldie, Virginia.
10-14 Bluegrass Beagle Club (License); Bardstown, Kentucky.
17-21 Huntington Beagle Club (License); Mt. Sterling, Kentucky.

FIELD TRIALS (Spaniels)

Nov. 1-2 Connecticut Spaniel Field Trial Association (License); Saybrook.
9-10 Cocker Spaniel Field Trial Club of America (License); Verbank, New York.
9-10 Northern California Field Trial Club (License); San Francisco.
18-20 Valley Forge Field Trial Association.
22-23 Ravenna English Springer Spaniel Club (License); Ravenna, Ohio.

SANCTIONED FIELD TRIALS

Nov. 8-10 Southern Indiana Beagle Club; Oatsville.
8-11 Blue Ridge Beagle Club; Old Stanton, Pennsylvania.
Dec. 1-4 Cherokee Beagle Club; Cleveland, Tennessee.
7-8 Oklahoma Beagle Club; Oklahoma City.

FOOTBALL

Nov. 2 Harvard-Princeton; Cambridge.
2 Army-Notre Dame; New York.



"Family Class." Mrs. William du Pont, Jr., of Rosemont, Pennsylvania, and Bellevue, Delaware, and her children, Henry, Evelyn and Jean, winners in this extremely interesting division at the Bryn Mawr horse show. Photo: Bert Morgan.

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HORSE SHOWS

Nov. 7-13 National; Madison Square Garden, New York.
12 Charity; Dallas.
15-23 Will Rogers; Memorial Coliseum, Ft. Worth.
21-23 Charity; Cincinnati.

HUNT RACES

Nov. 2 West Hills Racing Association; Huntington, New York.
2 Pickering Hunt; Phoenixville, Pennsylvania.
5 & 9 United Hunts Racing Association; Belmont Park, New York.
9 Middleburg Hunt Race Association; Middleburg, Virginia.
16 Montpelier Hunt; Montpelier, Virginia.
22-24 Annual Drag; Skytop, Pennsylvania.

MOTOR BOAT SHOWS

Jan. 10-18 Grand Central Palace.

RACING

Nov. 1-2 Rockingham Park, Salem, New Hampshire.
1-Dec. 2 Bay Meadows; San Mateo, California.
1-2 Empire City; Yonkers.
1-15 Pimlico, Maryland.
16-30 Bowie, Maryland.
Dec. 28-Mch. 8 Santa Anita, California.

TENNIS

Nov. 2 Invitation Championships; Ambassador Tennis Club, Los Angeles, California.
8 Southwestern Championships; Tennis Club, El Paso.
Dec. 21 Southern California Midwinter Championships; Lakewood Tennis Club, Long Beach.
28 Sun Bowl Tour; Tennis Club, El Paso.

Calendar of Art

AT THE ART GALLERIES

Nov. 1 Paintings; The Pinacotheca.
1, 2 Paintings by Edgar Bohlman; Marie Sterner.
1, 2 Designers; Museum of Costume Art.
1, 2 Paintings by Helen Tompkins; Morton.
1, 2 Sculpture and Drawings by Frederic Littman and Marianne Gold; Lilienfeld.
1-4 Pottery and Ceramic Sculpture; Syracuse Museum of Fine Arts.
1-4 Old Paintings; Barbizon-Plaza.
1-7 Annual Founder's; Grand Central.
1-8 Modern Dutch Art; Holland House.
1-9 Paintings and Sculpture by Contemporary French Artists; Arden.
1-9 Post Impressionists; Bignou.
1-9 Oils by Quita Brodhead; Georgette Passedoit.
1-9 Paintings by Coulton Waugh; 460 Park Avenue.
1-9 Watercolors by Allen Ingles Palmer; Milch.
1-9 Paintings by H. Dudley Murphy and Nelly Littlehale Murphy; Hotel Gotham.
1-11 Joseph Solman, Gouaches; Artists'.
1-12 Allied Artists of America; Fine Arts.
1-15 Paintings by Harry Carnoham; Columbia University.
1-15 Kansas City Regional Art; Associated American Artists.
1-15 Survey of American Painting; Carnegie Institute, Pittsburgh.
1-16 Water Colors by T. Markoe Robertson; Lord & Taylor.
1-16 American Artists; The Downtown.
1-16 Tibetan Jewelry; Jacques Marchais.
1-16 Views of London; Knoedler.
1-16 Views of London; Durand-Ruel.
1-17 Portinari of Brazil; Museum of Modern Art.
1-20 Murals; Whitney Museum of American Art.
1-23 Early Paintings by Giorgio de Chirico; Pierre Matisse.
1-29 Paintings, Edna Reindel; Los Angeles County Museum. .
1-30 Art Finds a Way; Brooklyn Museum.
12-23 Garden Sculpture, Sheila Burlingame; Arden.
1-Dec. 1 Pressed Glass; Brooklyn Museum.
1-30 Theodore T. and Mary G. Ellis Collection; Worcester Art Museum.
4-16 Watercolors by Gregory D. Ivy; Morton.
4-16 Paintings by Ruth P. Taylor; Fifteen.
4-16 Paintings of Roumania by Juliet Thompson; Marie Sterner.
4-16 Watercolors by Gregory D.; Morton.
4-16 Paintings by Walter S. Knapp; Argent.
4-23 Paintings by Walt Dehner; C. W. Kraushaar.
5-23 Paintings by British Artists in Service; Grand Central.
11-23 Portraits and Paintings by William Draper; 460 Park Avenue.
12-23 Garden Sculptures by Sheila Burlingame; Arden.
12-23 Flower and Bird Paintings by Jessie Arms Botke; Grand Central.
12-25 Primitive Paintings by Ruth Livingston; Artists'.
12-25 Constructions by Theodore Roszak; Artists'.
12-30 Ballet Paintings by Clarence F. Bush; Findlay.
12-Dec. 12 Paintings by Antonio P. Martino; Macbeth.
15-29 Edouard Vysekal Memorial; Los Angeles County Museum.
16-30 Watercolors by Edgar W. Jenney; Metropolitan Museum of Art.
18-30 Paintings by Marion Monks Chase; Fifteen.
18-30 Sculpture by Jose de Creeft; Georgette Passedoit.
18-30 Paintings by Bertha Remick; Morton.
18-30 Paintings by Ada Guerino; Argent.
18-Dec. 2 Paintings by Philip Reisman; Associated American Artists'.
20-22 Art of the Jeweler; Metropolitan Museum of Art.
25-Dec. 1 Exhibition of Arts & Crafts; American Fine Arts Building.
25-Dec. 14 Paintings by Loren MacIver; Pierre Matisse.
25-Dec. 21 Mahonri Young, retrospective exhibition; C. W. Kraushaar.
25-Jan. 1 Budget; Associated American Artists'.
26-Dec. 9 Sculpture by Leo Amino; Artists'.
26-Dec. 9 Paintings by James Lechay; Artists'.
27-Jan. 1 Walt Disney Show; Los Angeles County Museum.
Dec. 5-25 Watercolors by Joseph Margulies; Associated American Artists'.

AVICULTURE

Dec. 7-8 Bird Fanciers' Association; Hotel Lexington.

FLOWER SHOWS

Nov. 2 Pratt Oval; Glen Cove.
8-10 New York.
Mar. 17-22 New York.
17-22 Boston.
22-30 St. Louis.
23-30 Seattle.
24-29 Philadelphia.
23-Apl. 5 Chicago.
Apl. 5-12 Detroit.
29-May 4 Oakland, California.

CONCERTS

Nov. 23 Alma Gluck Memorial; Carnegie Hall.
25 Bagby Musical Morning; Waldorf-Astoria.

FIRST NIGHTS

Nov. 2 "Aida"; Chicago Opera House.
4 De Basil Ballet Russe; Fifty First Street.
13 "Fantasia"; Broadway.
14 "Twelfth Night"; Guild.
Dec. 2 "Un Ballo in Maschera"; Metropolitan Opera House.

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Engagements

BOSSON-DUELL. Miss Nancy Campbell Bosson, daughter of Mr. and Mrs. Campbell Bosson, of Belmont, Massachusetts, to Mr. Halliwell Ledyard Duell, son of Mrs. John Stillwell of Yonkers, New York.

CHATFIELD-TAYLOR-MACMURRAY. Miss Rose Chatfield-Taylor, daughter of Mr. and Mrs. Wayne Chatfield-Taylor of Washington, to Mr. Frank Goodnow MacMurray, son of Mr. John VanAntwerp MacMurray, American Ambassador to Turkey, and Mrs. MacMurray.

CHEW-BARRINGER. Miss Anne S. P. Chew, daughter of Mrs. Benjamin Chew of Radnor, Pennsylvania, to Mr. Richard W. D. Barringer, son of Mrs. Daniel Moreau Barringer of Philadelphia.

CHILDS-MORFIT. Miss Phyllis Childs, daughter of Mrs. Ernest Stauffen, Jr., and Mr. Alfred D. Childs of Englewood, New Jersey, to Dr. Henry Mason Morfit, son of Mr. and Mrs. Mason P. Morfit of Baltimore.

CUDDIHY-MACGUIRE. Miss Mary Jane Cuddihy, daughter of Mr. and Mrs. H. Lester Cuddihy of New York, to Mr. James Butler Macguire, son of Dr. and Mrs. D. Phillip Macguire of New York.

EASTON-SCOVIL. Miss Peggy Easton, daughter of Mrs. Charles Easton of New York, to Mr. Arthur Young, Jr., son of Mrs. Martin Fladoes of Milwaukee.

GRANT-HAINES. Miss Nancibelle Grant, daughter of Mrs. Frederick E. Grant of Bernardsville, New Jersey, to Mr. Aubrey McEwan Haines, son of Mrs. Andrew L. Cobb of Morristown, New Jersey.

GREENE-LAWRENCE. Miss Catherine Greene, daughter of Mr. and Mrs. Giles P. Greene of Scarsdale, New York, to Mr. Douglass Buchanan Lawrence, son of Mr. and Mrs. John M. Lawrence of Scarsdale.



At the World's Fair. Prince Mirza Saghaphi, diplomat and lecturer, and the Princess on the Ford private balcony.

GROSVENOR-COLLINS. Miss Caroline Grosvenor, daughter of Mr. and Mrs. William Grosvenor of Providence, to Mr. Clarkson A. Collins, 3rd, son of Mr. and Mrs. Clarkson Collins, Jr., of Providence.

HEATH-WHITLOCK. Miss Philbin Heath, daughter of Mr. and Mrs. Alfred R. Heath of Hewlett, Long Island, to Mr. Bache McEvers Whitlock, Jr., son of Mr. and Mrs. Bache M. Whitlock of Hewlett.

HERRICK-STICKNEY. Miss Eleanor Herrick, daughter of Mr. and Mrs. Harold E. Herrick of Woodwere, Long Island, to Mr. Albert Stickney, Jr., son of Mr. and Mrs. Albert Stickney of New York.

HOSMER-LOOMIS. Mrs. Virginia Davis Hosmer, daughter of Mr. and Mrs. Thomas Jefferson Davis of Cincinnati, to Mr. Alfred Lee Loomis, Jr., son of Mr. and Mrs. Alfred L. Loomis of Tuxedo Park.



Greenwich bride. Mrs. Richard S. Jackson, the former Miss Mary F. Mathes, daughter of Mr. and Mrs. James M. Mathes. The Jacksons are living in Hartford.

HUNTINGTON-BRAMHALL. Miss Leslie Alice Huntington, daughter of Mrs. James Rudolph Brehm of Pasadena, to Mr. William Dexter Bramhall, son of Mr. and Mrs. William Cabot Bramhall of Boston.

KENT-GILBERT. Miss Eileen Kent, daughter of Mr. and Mrs. William Kent of Greenwich, Connecticut, to Mr. David T. Gilbert, son of Mr. and Mrs. Allyn Gilbert of Wakefield, Massachusetts.

PENNOYER-SCHILLING. Miss Frances Tracy Pennoyer, daughter of Mr. and Mrs. Paul Geddes Pennoyer of Locust Valley, Long Island, to Mr. August Hamilton Schilling, son of Mr. and Mrs. Rudolph Schilling of San Francisco.

ROBINSON-RYAN. Miss Ruth Robinson, daughter of Mrs. J. Randolph Robinson of Westbury, Long Island, to Mr. Theodore S. Ryan, son of Mrs. Sarah Tack Ryan of Montreal and Mr. Allan A. Ryan of New York.

SEWALL-SCOVIL. Miss Elinor Sewell, daughter of Mr. and Mrs. William Callan of Bronxville, New York, to Mr. Samuel Barton Scovil, son of Mr. and Mrs. William Lorne Scovil of Morrisville, New Jersey.

SHIVERICK-JONES. Miss Beatrice Cornell Shiverick, daughter of Mr. Charles Shiverick of Great Neck, Long Island, to Mr.



Expert horsewoman. Miss Susan Briggs, daughter of Mr. and Mrs. Walter O. Briggs, of Detroit, and the fiancée of Mr. Everett Fisher, of the same city.

Arthur Weeks Jones, Jr., son of Mr. and Mrs. Arthur W. Jones of Port Washington, New York.

STEBBINS-HEYDT. Miss Marion Stebbins, daughter of Mr. and Mrs. Rowland Stebbins of New York, to Mr. Herman A. Heydt, Jr., son of Mr. and Mrs. Herman Heydt of New York.

TAYLOR-LANIER. Miss Katherine Cowenhoven Taylor, daughter of Mrs. Cowenhoven Taylor of New York, to Mr. Henry Lanier, Jr., son of Mr. and Mrs. Henry Lanier of New York.

TRUESDALE-WOOD. Miss Anne Robeson Truesdale, daughter of Mr. and Mrs. Joseph R. Truesdale of Westbury, Long Island, to Mr. John Clark Wood, son of Mr. and Mrs. Charles Sample Wood of Montclair, New Jersey.

VEIT-MARSH. Miss Mary Amelie Veit, daughter of Mr. and Mrs. Russell Charles Veit of New York, to Mr. Cooper Marsh, son of Mr. and Mrs. Kendall Marsh of New York.

WILLIAMS-CHEW. Miss Barbara Dale Williams, daughter of Mr. and Mrs. David E. Williams, Jr., of Ardmore, Pennsylvania, to Mr. Samuel Chew, son of Mrs. Benjamin Chew of Radnor, Pennsylvania.

MANY HAPPY RETURNS OF THE DAY

November 1—Stuart Gatewood Gibboney
November 5—Harry Worcester Smith
November 11—David I. Walsh
Maude Adams
November 13—Louis Demlitz Brandeis
November 15—William Vincent Astor
William Averell Harriman
November 16—Huntington Gilchrist
Lawrence Tibbett
George S. Kaufman
November 19—Mrs. Reginald de Koven
November 20—Walter E. Edge
Claude G. Bowers
November 21—Herbert Lee Pratt
Charles Hammond Gibson
November 22—Sir Charles Gordon
John Nance Garner
November 24—William Henry Vanderbilt
November 25—Gordon S. Rentschler
November 28—Edward Raymond Burke
November 29—Joseph E. Davies
November 30—Charles Evans Hughes, Jr.

KERR-LYDECKER. Miss Laurie Bell Kerr, daughter of Mr. and Mrs. Chichester C. Kerr of West Orange, New Jersey, to Mr. Robert C. Lydecker, son of Mr. and Mrs. Frederick A. Lydecker of Glen Ridge, New Jersey.

MELLON-LEONARD. Miss Jane Mellon, daughter of Mr. Edward P. Mellon of New York, to Mr. Creigh Leonard, son of Mrs. Adelaide S. Leonard and Mr. Stephen J. Leonard of New York.

MOECKEL-CORBIN. Miss Elizabeth Guild Moeckel, daughter of Mrs. Louis C. Moeckel of New York, to Mr. Robert Stockton Corbin, son of Mr. and Mrs. Horace K. Corbin of West Orange, New Jersey.

MURRAY-BYERS. Miss Rosamond Murray, daughter of Mr. and Mrs. Joseph Bradley Murray of New York, to Mr. Buckley M. Byers, son of Mr. J. Frederic Byers of Sewickley, Pennsylvania.



Summer debutante. Miss Muriel Maddox, daughter of Captain Charles Hamilton Maddox, U. S. N., and Mrs. Maddox of Washington and Newport, where she made her debut. Photo: Hal Phyfe.

WOOD-GRAY. Miss Margaret Maclean Wood, daughter of Mrs. Wilbor Jerome Wood of Santa Barbara, to Mr. Horace Gray, Jr., son of Mr. and Mrs. Horace Wood of San Francisco.

Weddings

November 2. Miss Patricia Eleanor Paine, daughter of Mrs. Whiting Paine of Coral Gables to Mr. John Louis Hamilton; Coral Gables.

November 7. Miss Dorothy Mary Flagg, daughter of Mr. and Mrs. S. Griswold Flagg of Radnor, Pennsylvania, to Mr. Livingston L. Biddle, Jr.; Church of the Redeemer, Bryn Mawr, Pennsylvania.

Births

DOLLARD, Mr. and Mrs. William A. S. (Mary Hobart Duel), a daughter, Sheila Hobart Dollard; New York, September sixteenth.

IACCACI, Mr. and Mrs. Paul Thayer (Hope Norton), a daughter, Hope Thayer Iaccaci; New York, September eighteenth.

JACKSON, Mr. and Mrs. John Herrick (Mary Keen Richardson), a son, Herrick Jackson; New Haven, Connecticut, September thirteenth.

Charity Events

November 7. Bundles for Britain Ball; Waldorf-Astoria.

November 7. Recital by Kirsten Flagstad for the Children's Aid Society; Carnegie Hall.

November 8. Sixty-First Charity Ball; the Bellevue-Stratford, Philadelphia.

November 23. Head-dress Ball; Bellevue-Stratford, Philadelphia.

December 5. Grosvenor Neighborhood House Ball; Ritz-Carlton.



Recently wed. Mr. Alan Lyle Corey Jr., and the former Miss Patricia Grace, of Old Westbury. Photo: Bert Morgan.



At Southport. Mrs. Charles Sherwood Munson, of New York; the former Miss Marjorie Oatman at her summer home on the Connecticut shore. Photo: A. Laviosa.



September bride, Mrs. Walker Gentry Buckner, who was Miss Helen Mary Watson, daughter of the Thomas J. Watsons of New York. Photo: Jay Te Winburn.



Debutante. Miss Geraldine F. Bradley, granddaughter of Mrs. Ernest R. Adee, of New York, who will give a dinner dance for her next month. Photo: Hal Phyfe.



Of Tuxedo Park. Miss Lillian Talmage Mitchell, daughter of the John Murray Mitchells; a debutante guest of honor at the autumn ball. Photo: Hal Phyfe.



Grand manner. Mr. F. Ambrose Clark drives his guests to the Meadow Brook Cup and Hayes Memorial races at Broad Hollow House, his estate in the fashionable Westbury section of Long Island. At these events automobiles are not allowed in the racecourse area; it is shanks' mare unless one is on or behind a horse. Mr. Clark is among the few who have kept up faithfully and consistently through all the years the highly important coaching tradition.



Debutante. Miss Grace M. Cutting, daughter of the R. Fulton Cuttings, of New York and Glen Head.



At Newport's Casino. Mrs. Cornelius Vanderbilt, and her guests "for the duration," the Honorable Pamela Mountbatten and the Honorable Patricia Mountbatten, kin of George VI. At right her grandchild, Cornelia Davis. Photos: Bert Morgan.



Debutante. Miss Frederica de P. Lawrence, daughter of the Herbert R. Lawrences, of Tuxedo Park.



"Gone Away!", than which there is no more inspiring cry in the field of sport. For in it is the very feel of faring forth in the fall of the year with horse and hounds in quest of the elusive fox. This lithograph is highly representative of the work of C. W. Anderson, the New York artist, when he has turned from sea to horse subjects. Courtesy Kennedy and Co.

THE RICH HERITAGE OF

Hunting

By HARRY WORCESTER SMITH

Founder of The Masters of Foxhounds Association of America



The Reverend John Russell, a hunting man of the old school as well as a preacher.

SPORTSMEN of the olden days and those which follow may well bless Peter Beckford for "Thoughts on Hunting, A Series of Familiar Letters to a Friend." The author was a relative of the celebrated William Beckford. In addition to being an ardent fox hunter, he was also a scholar. It is said, "He would bag a fox in Greek, find a hare in Latin, inspect his kennels in Italian and direct the economy of the stable in exquisite French."

For the frontispiece of his work, which has now become the foxhunters' Bible, he selected the exquisite illustration, Diana preparing for the chase, by Bartolozzi, which the latter executed at the age of fifty, after he had come to England to live.

Beckford's letters placed the sport of fox hunting on a high plane, which it has still maintained, and the illustrations of Beckford's Hounds indicate that his servants were perfectly turned out and his pack in 1771 were the type really to hunt the night trail of a fox, contra to running a hot fox from cover at eleven o'clock, now the way in England. They were lean and keen and the exact counterpart of our present-day American fox-killing hound.

Hunting the fox has from its inception been a sport that all manner of men might follow and enjoy, and one of the most ardent fox hunters of all time was the Reverend John Russell (1795-1883), whose black hunting coat, breeches and boots, that showed the wear of the wet swamps and bushes of Exmoor, together with his grand head and bearded face, always topped by a silk hat, were welcome wherever the fox, hare or stag were hunted. When the Royal Agricultural Society of England held its meeting at Plymouth, Russell, by command of the Prince of Wales, was invited by Admiral Sir Henry Keppel to meet His



Beckford's Hounds and Hunt servants at Steepleton. From the noted painting by Sartorius.



The Rockaway Hunt in 1887; J. V. Chelminski's painting, now at the Willard in Washington.



Bartolozzi's "Diana" is a very fit frontispiece for Peter Beckford's immortal "Thoughts on Hunting."

Royal Highness at dinner at Admiralty House, where the distinguished party assembled. Among those present was the splendid Lord Charles Beresford, then flag lieutenant to the Admiral. Again in 1873, he spent a week at Marham Hall, the country-seat of Mr. Harry Villiebois, where the Prince of Wales and a party of friends had gathered for six hunting days to follow Lord Portsmouth's hounds and also have a day or two with the "Stars of the West," and the West Norfolk hounds. It is said that Russell found the thought of this party irresistible and jumped at the invitation as a trout would at a May fly.

Later he spent Christmas week at Sandringham as guest of the Prince and Princess of Wales, attended the annual tenants ball and even at seventy-eight years of age told how he had "regained the vigor of youth" and brought back at least for one night the "freshness of morning." For, a little before the clock struck twelve, a few minutes before the hour when the old year had passed away, he received an intimation that the Princess was about to favor him with her hand and welcome the incoming year by taking him as her partner.

The Reverend John was a sought-after dinner guest on account of his wealth of anecdotes and repartee and it is said: "At a dinner one evening a Mr. Gray (a veteran of well-nigh great renown) asked the Reverend John, 'Do you think fox hounds were an original species?' Said Rev. John, 'What do you mean? Did they come out in the ark? Of course they did. Why else should there have been a brace of foxes there?' "

Another grand sporting parson was Sir Henry Bate-Dudley, Bart., from the Church of England of the time when livings were openly bought and sold; an advertisement might occasionally be seen in which a pastor unblushingly sought "a curacy" in a good sporting country where the duty was light and the neighborhood convivial. Indeed, a hunting parson has been known to perform divine service with a hunting coat and top boots under his surplice. Bate-Dudley kept a pack of hounds, and was most successful in sport and in love. There is a beautiful painting of him by Gainsborough showing him standing in a long coat, reaching to his knees, open at the collar, with a lace front, and a white waistcoat. He wore black silk shorts and silk stockings, showing a beautiful leg.

One of the most famous clerics was the Reverend Cecil Legard, editor of the English "Fox Hound Kennel Stud Book." Born in 1843, twenty-four years later he rode (*Continued on page 44*)

Done in India ink, by T. B. Marshall, on dessert napkins in the manner perfected by the Misses D'Oyly.





Photos by J. H. Shaljan.

This unusual set of twelve hunting scenes was presented to the Reverend John Russell by the artist.



This grand old black walnut tree glorifies the Downingtown, Pennsylvania, homestead of Ellis Y. Brown, Jr. it has guarded from sapling days, the while it has given abundantly of its fruit year after year. Courtesy John W. Hershey.

NUT TREES FOR YOURSELF . . *as well as for posterity*

By WAIT JOHNSON

WHOEVER it was that said a man plants nut trees for his grandchildren did not utter any great shakes of a truism. For in his time Nature, with or without squirrel aid, saw to it that nuts got a-sprouting and that seedlings waxed apace for the benefit of posterity. Man's share in the resultant benefit to his kind was negligible.

In this day and generation it is different. The dawn of a new era came to nut-bearing trees with the turn of the century to which the automobile, the wireless and the perfected "flying machine" have contributed such epoch-making character. And in two score years the new dawn has become a new day. No longer need one think of nut-bearing trees in terms of the remote future. Thinking may be done, say, in terms of apple trees. In other words, one may plant nut trees with about the same expectation as to the first fruits of culture.

Long ago it was demonstrated that an oriental chestnut seedling could produce a burr or more at the tender age of two and a hybrid chestnut when a year or so older. As to grafted

walnuts and hickories, they are likely to show one a little for his pains so early in life as the second to the fourth year after transplanting. Then there is the heartnut; and on very young nursery stock of this rare variant of the common and quite hardy walnut of Japan, which bears a rather striking resemblance to the tropical fountain tree, an initial nut-cluster has been known to appear.

All of which makes for a country place's gladdening of the owner's heart; whether his acres be few or many, he can now set his mind on a new crop-tree that will reward him as quickly and as well as the prime favorite among fruit trees. Even the owner of a suburban house on a small plot has his door-yard opportunity. Thanks to that marvelous hastening factor, grafting, which has had a wonderful development since 1900 and more than twenty years ago had paved the way for Cornell University's first course on nuciferous trees. This revolutionary movement has naturally included hybridization, which has been a great work in itself and is still moving toward superior accomplishments. There is breeding and more breeding, not only for finer quality of nut meats and thinner shells, but for varieties resistant to besetting ills in the way of insects and fungous growths.

So the would-be grower of a fascinating tree crop stands—with everything save the planting cut out for him. The sole preliminary consideration is that buying be done with the guidance of the voice of wisdom. Avoid hokum by going to a dealer of known reliability; tell him what your soil, climate and other circumstances having to do with culture are and he will let you know frankly whether what you think you want is what you ought to have. There is no use wasting your time and money on the pecan if the English walnut is the tree for you.

From planting time on it will be watching and waiting for the most part. Nature takes good care of nut trees, which call for a minimum of pruning. She will not, however, keep cattle from nibbling off the foliage or woodchucks, rabbits and field mice away from the tempting bark. There should be protection wherever needed; rabbits do not like the taste of whitewash and field mice are barred by wire netting.

Of the native trees that have been carried along on the wave of improvement, the black walnut has not only the widest range—from Canada to the Gulf of Mexico and westward as far as the Rockies—but it possesses a grandeur commanding nothing short of awe. Whether an oldster is a monarch of the forest or guarding proudly, as well as nobly, the entrance to a homestead where—like Topsy—it just grew. What a pity that men long since gathered unto their fathers did not have the foresight to line highways with them to give shade to descendants faring forth. True, the black walnut does have the fault of the horse chestnut: the leaves turn and fall all too soon. But the fruit of the tree lingers long on the branches and contributes a touch of picturesqueness to the early autumn landscape.

The black walnut, your nurseryman will tell you, is no longer the tree of the wild. To you, who have no notion of planting for grandchildren as yet unborn, he will talk of that outstanding grafted variety—the Thomas—which originated at King of Prussia, not far from Philadelphia. This is a fast grower, the kernels have a particularly fine flavor and it is not finicky about either soil or climate. It appears to be the leader for growing on a large scale. For the home grounds, however, the Stabler might be more highly recommended. Of Maryland origin, it is the best for cracking as the shell is relatively thin. It is the slower grower of the two; but as a tree it is the handsomer. Still more ornamental, you may be told, is the Ohio—which came out of the Buckeye State and is an early and heavy bearer. Then there are the newer and highly thought of Elmer Meyers and the Ten Eyck.

Or the dealer may first point out to his inquirer the particular merit of the Persian walnut, which has long been commonly known as "English"—which it (*Continued on page 41*)



Thanks to the scientific grafting of these days, that excellent hybrid, the Thomas black walnut, will bear nuts in your time, as well as for the benefit of your grandchildren. Courtesy J. F. Jones Nurseries.



A pecan tree to northwest of Coatesville, Pennsylvania, which offers proof enough of the hardiness of this nut. Standing seventy-five feet high, it has a bumper crop for the local market. Courtesy John W. Hershey.

PORTINARI

of Brazil

By Webb Rhodes



Photos: Soichi Sunami, for The Museum of Modern Art

Wedding

THUS was heralded the artist whose one-man show is the present concern of the ever alert Museum of Modern Art. But rightly enough, as well as startlingly enough. For Candido Portinari, still a little under forty, is the foremost painter of the great republic to southward.

There are Brazilians who are frèe to say that this highly prolific artist libels his native land in portrayals of life there. That is idle fault-finding, however. Portinari makes no pretension of covering, by drawings as well as paintings, life typical of all Brazil. Rather he prefers to confine his art for the most part to the people of the southern hill country where the dark green of the coffee foliage stands out so wonderfully against the *terra roxa*—that good red earth which *(Continued on page 45)*



Sao Joao Festival

a Happy Union

OF TRADITIONAL AND CONTEMPORARY

By MARJORIE KERN



The rear terrace provides desirable privacy for outdoor living, while the wide overhang protects the windows from the sun.

STRIKING a delicate balance between tradition and the modern manner in its exterior design, the house of Mr. and Mrs. E. V. Staude, Jr., in Hollywood goes unreservedly modern in its interiors. Outside, the long low lines flow easily into a mood of quiet and repose, but within doors the designers, Honor Easton and Alyne Whalen, have stepped up the tempo to a more vigorous rhythm. Interesting woods, richly simple textiles and surfaces, thoughtful restraint in placing ornament, all give the rooms strength and distinction.

Because Mrs. Staude (Marguerite Brunswig) is a sculptress, the austere simplicity that tunes this Southern California home to today's living has an added *raison d'être* here. Against grass-cloth walls the products of the sculptor's art strike the eye with effective impact. It is a house of heads—one encounters them in bronze or marble or terra cotta in most of the rooms and the halls—and of other sculptured forms, such as the tree trunk seen on the pedestal in the living room. The spirit of this house is inevitably the spirit of forms, and the muted background releases space and air for their adequate display.

Color notes in the living room are the light green couch, coral leather chairs, coral and gray-beige upholstered love seat, shades of red in the modern Hungarian wool tapes-

In the living room the coral of upholstery and tapestry stands out finely against the grass cloth walls. The study (below) is finished in redwood, with brown and beige furnishings in harmony.





This chest of drawers expresses the beauty of primavera as well as excellence of contemporary style. The painting is modern Mexican art.



The especially designed dining table, with inch-thick glass top, and the chairs, covered colorfully with coral leather, to go with it are of very rich Oriental walnut.

try by Pekary over the fireplace and the leather bindings of books. The rugs and draperies are warm beige. Oriental walnut is used for the tables and chairs, natural mahogany for the fireplace cupboards and bookshelves, while oak squares make the floor.

In the dining room ell which may be shut off from the living room by a rolling walnut screen, the table is attractively placed close to the terrace window for a view of the garden. Above a specially designed base of curved and straight partitions, the table top of one inch thick plate glass invites the light to its polished surface from outside. A large mirror in the opposite wall adds its reflecting power to double the apparent space of the room. Handwoven draperies of Cheney silk, running like a flowing fall of water along the terrace windows, tie the long rear wall into a single unit. Extra dining room chairs in coral leather serve as occasional chairs in the living room.

Next to the living room is a study with walls and woodwork in natural California redwood. Another bold-colored tapestry by Pekary hangs above the fireplace. A leather couch is saddle brown and the chic skirts of the curtains are banded in brown and tan chenille on cellophane.

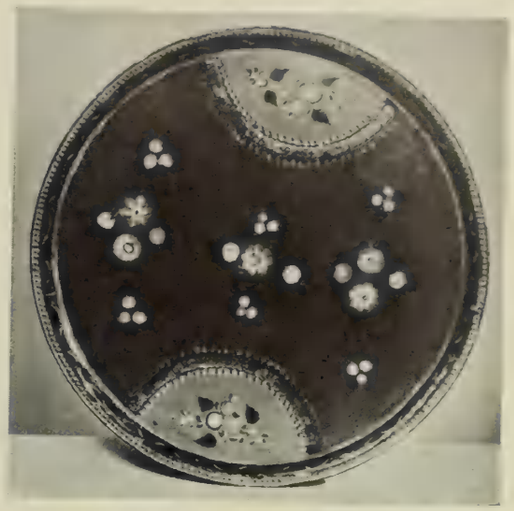
Of the three bedrooms, the master suite has the beauty of specially selected primavera, the creamy yellow color of the wood being complemented by yellow-beige walls and yellow-gold draperies with appliqued wool in blue-green. The bed and its embracing shelves are centered in the east wall, flanked by interesting corner windows above a dressing table on one side and a seat on the other. The bed cover is in shades of green and the tufted carpet is gray-emerald green. An especially attractive piece is the primavera chest of draws. Above, a folding frame of hand-carved wood encloses a modern painting by a Mexican artist—a strikingly effective picture very well placed.



Selected primavera wood gives character to the furniture of the master suite, with emerald green and shades of yellow as tones in the decorative scheme. Photos: Fred R. Dapprich.



A rare and delicately executed tray of silver in the manner of Chippendale. Made by John Carter in London in 1775. From James Robinson, Inc.



An old French tray of painted tin, Persian in design and mellow green in color. Lord & Taylor. Photo: Underwood & Underwood.

Black and gold lacquer on papier maché, from nineteenth century England. Lois Shaw, Inc.



Decorative Trays of Other Days

A FEW generations ago, no well-appointed dining room was quite complete in its *décor* without a handsome tray on the sideboard or server. These trays were meant primarily for show, hence the often elaborate and colorful designs.

Today, old trays are sought out eagerly. There is a certain naive charm to many of the old designs that somehow is lacking in modern copies; the colors have a quality that the years have not dimmed. As pure decoration or as useful tea-time accessories, these trays of the past have distinct appeal.



Large serving tray of heavy tin with fruits and flowers gayly sprinkled over its Victorian surface. From Lord & Taylor. Photo: Underwood & Underwood.



Butterflies and posies in every hue lend their charm to this sage green tea tray of papier maché. From Lois Shaw, Inc.

The Gentleman from DALMATIA

By Arthur Roland

MORE years ago than I like to figure out, I thought that about the grandest dog in the world was one named Spot that belonged to a neighbor. He was about everything that a dog could be. He never seemed to get tired of chasing a ball or a stick and he was extremely intelligent.

I gauged that intelligence by the way he teamed up with the horse and the family surrey. He would trot along under the front axle, his nose just seeming to miss the horse's heels. If it got particularly dusty he would sometimes trot beside the horse, but he spaced himself ordinarily so that the dust from the hoofs rose behind him.

It seemed to me to be especially smart of him to stay under the carriage when it rained. Looking back at it now, I don't remember what he used to do about the mud that the horses must have thrown up. Maybe he was a complete mess when he got home from rainy day excursions but I don't recall ever having noted that he did not look clean. It does seem, looking back, that on really bad days he was left at home and possibly he was not as adroit at dodging the mud as I thought he was.

While the horse and buggy days have gone, as some of our statesmen remind us, the breed of dog so closely identified with them and represented by my childhood playmate, Spot, remains. That is the Dalmatian, the sleek-coated white dog with the liberal sprinkling of spots.

What unquestionably brought Dalmatians over into this horseless era without any change of standard and a minimum loss of popularity, is unquestionably that friendliness and intelligence which were the outstanding traits of Spot. Only a few weeks ago I had that fact brought home to me by the achievement of a Dalmatian named Io in becoming the first representative of her species to win a Utility Dog title in obedience work.

The accomplishment of Io is not unusual. Representatives of a number of other breeds have U.D. titles and more varieties are being added all the time. What made Io's title unusual was the fact that she was ten years old when she won it and not until thirteen months *(Continued on page 48)*



Mrs. H. W. Mestrell handling her Io in an obedience test.





Photos by Percy T. Jones



These likely puppies, born last May and the offspring of Ch. Gorgeous Hussy and Sunday Suit, are owned by Mrs. Leonard W. Bonney, whose Tally-Ho Kennels are at Oyster Bay and who is seen here with her Ch. Cruiser. Also hers is Ch. Tally-Ho, the best in show at the Reading exhibition last September.

Nimrod's Month of Months



Bobwhite is a-calling of a frosty morning.

By FRANK FORESTER

Coming here from London, where he was born in 1807, Frank Forester—the pen name of William Henry Herbert—had in his day no small degree of popularity as novelist, poet and writer on sports. But after suicide brought his life to a close in New York, this in 1858, his well-earned reputation drifted sadly in the direction of oblivion. Fortunately there was a turn of the tide fifteen years or so ago. The sportsman of true caliber began to realize that here was a man after his own heart—a man who looked with a poet's mind on Nature and the creatures of her wild. So to libraries of the discerning were added "Field Sports of the United States," "Frank Forester and his Friends" and "The Horse and Horsemanship in the United States"—all "collector's items" now, but differing in market value.—EDITOR.



Reward of long watching for ducks to come within the gun's range.



Waiting for the pheasants to rise as the shooting season opens.



Photos: Underwood & Underwood.

Where it is still fairly plentiful the prairie chicken provides prime sport.

NOVEMBER is upon us—hearty, brown, healthful November, harbinger of his best joys to the ardent sportsman, and best beloved to him of all the months of the great annual cycle; November, with its clear, bracing, western breezes; its sun, less burning, but how far more beautiful than that of fierce July, as tempered now and softened by the rich, golden haze of Indian summer, quenching his torrent rays in its mellow, liquid lustre, and robing the distant hills with wreaths of purple light, half mist, half shrouded sunshine; November, with its wheat and buckwheat stubbles, golden or bloody red; with its sere maize leaves rustling in the breeze, whence the quail pipes incessant; with its gay woodlands flaunting in their many-colored garb of glory; with its waters more clearly calm, more brilliantly transparent than those of any other season; November, when the farmer's toils have rendered their reward, and his reaped harvests glut his teeming garners, so that he too, like the pent denizen of swarming cities, may take his leisure with his gun "in the wide vale, or by the deep wood-side," and enjoy the rapture of those sylvan sports in which he may not participate in sweltering July.

In truth there is no period of the whole year so well adapted, both by the seasonable climate, and the state of the country, shorn of its crops, and not now to be injured by the sportsman's steady stride, or the gallop of his high-bred setters, both by the abundance of game in the cleared stubbles and the sere woodlands, and by the aptitude of the brisk, bracing weather, for the endurance of fatigue, and the enjoyment of manful exercise, as this our favorite November.

In this month, the beautiful Ruffed Grouse, that mountain-loving and man-shunning hermit, (*Continued on page 50*)

Old English Wallpaper

By C. C. Oman



Inspired by the idea of the "print room," this piece from Doddington Hall, Lincoln, has a blue background for pictures in chiaroscuro that are typical of the taste of the period, about 1775. Victoria & Albert Museum.

THE greatest event in the history of wallpapers in the eighteenth century was undoubtedly the introduction of printing in distemper colors. The exact date when this new technique began to be used is not known. A French writer in the 1760's declared it to be a recent English invention; but Robert Dossie in his "Handmaid of the Arts," written in 1758 and published six years later, described the process as a matter of course. A paper which can probably be dated to about 1761 has been discovered at the Public Record Office.

An interesting early example of this technique was used in the binding of a copy of Robert Manwaring's "Chair-maker's Guide," in 1766, bearing the bookplate of Horace Walpole. Technically it is undoubtedly inferior to J. B. Jackson's efforts in oil-colors. There can be no doubt, however, that its blue, green, yellow and two shades of red were printed in distemper.

A more interesting design appears in a paper from the Chantry, Dursley, Glos. Though it is often very difficult to distinguish between papers colored by stencils and those produced with wood-blocks, the probabilities in this case favor the latter method. The principal colors are green, red, and brown. It is curious to note that the sleeping cat which appears in this paper has been printed from an



With green, brown and red figuring interestingly in the pattern and probably printed from wood-blocks. Originally in the Chantry, Dursley, it dates from about 1700. Victoria and Albert Museum.

in Distemper

engraved copper plate. At Temple Newsam there is another example of mixed wood-block and copper-plate printing.

The introduction of distemper printing did not by any means put an end to the manufacture of papers colored by other methods. As late as 1778 it was necessary to issue a special warning to excise officers to beware a peculiar form of evading the wallpaper tax —by hanging the walls with plain paper which was afterward colored by hand. A curious paper, dating from about 1770, is a hand-colored etching. It forms part of a complete hanging for a room and was composed of a number of different sheets some with figure subjects and the rest with birds and flowers in imitation of the well-known varieties of Chinese papers.

Shortly after the middle of the century another unusual variety of paperhanging was evolved. The idea of the "print room," I gather from Horace Walpole, was originated by George Brudenell, fourth Earl of Cardigan; but it was soon adopted and elaborated by Thomas Chippendale. The walls were first hung with a simple monochrome paper. On this was then pasted a frieze usually consisting of swags of fruit and flowers, while lower down were arranged numerous engraving and etchings with their edges trimmed and outlined with paper borders imitating frames. Quite a number of country houses still possess their "print rooms" hung with the works of Hogarth and Piranesi, while contemporary literature and household accounts give ample evidence of their extensive use.

The popularity of these alternatives to the ordinary wallpaper printed in distemper colors was probably due in part to the carelessness with which many samples of the latter were executed. Though Jackson's papers in the middle of the century show a perfect registration of the blocks, many papers produced a generation later are most faulty in this respect.

A paper from Doddington Hall, Lincoln, is clearly inspired by the idea of the "print room." The background is blue, while the little pictures in *chiaroscuro* are very typical of a period which loved Dresden statuettes and richly decorated snuffboxes.

Among the less pleasing designs of the period may be classed the Gothic papers which appear to have been rather popular. Horace Walpole recounts how he hung in the hall at Strawberry Hill a wallpaper imitating the stone paneling on the chantry of Prince Arthur in Worcester Cathedral. He had it colored yellow in the mistaken idea that the original was of brass.

In about 1780 an interesting attempt was made to revive Jackson's idea of perspective wallpaper composed of large architectural designs having recesses filled with reliefs and statuary, or printed pictures simulating oil-paintings. The name of the enterprising firm which made these papers is not known, but at least four examples of its work survive. Two of these are hanging in old houses in America and are practically identical with the one at Harington House, Bourton-on-the-Water. The paper at Eltham Lodge, Kent, differs from the rest in that the decoration is purely sculptural, while the background imitates oak paneling. When seen in the environment for which they were designed—the entrance halls and landings of large country houses—these papers are distinctly effective. It is impossible not to admire the ingenuity with which each statue or relief was cut out and pasted in its proper place.



Unusual in that it is etched and colored by hand, about 1770, this was part of a complete hanging for a room. Victoria and Albert Museum.

The excavations at Pompeii were another source of inspiration for the wallpapers of the late eighteenth century. Designs based on Roman wall-paintings seem, however, to have been rarer in England than they were in France—where they were reproduced most skillfully in the factory of the great paper-stainer, Reveillon. The full force of the neo-classical movement does not seem to have affected English wallpapers until the early years of the nineteenth century, when it had already acquired a certain coarseness. Among the English paper-stainers, Sheringham was celebrated for his arabesque designs in the Pompeian style; but, unfortunately, no example of his work has yet been identified. He appears to have employed two foreigners, Louis and Rosetti, as his designers.

From the industrial point of view, the close of the eighteenth century left English paper-staining in a rather unsatisfactory condition. In 1774 nearly six hundred and fifty thousand square yards of wallpaper had been exported, but since then the American colonies had been mostly lost. Taxation to meet the cost of the French Revolutionary War was placing increasing burdens on the manufacturers of paper-hangings.

It must also be admitted that the English wallpapers of the late eighteenth century were usually artistically inferior to their French contemporaries. The artistic balance between the paper-stainers of the two nations was not affected by the French Revolution, although the most important wallpaper factory in Paris was burnt by a mob and two prominent manufacturers were guillotined.

Although concentration on technical progress was in itself evidence of the intellectual vitality of the English paper-stainers, the tendency to minimize the importance of the designer's work was an ominous development. Some excellent designs were produced in England in the late eighteenth century, but it is difficult to review the period without observing the seeds of many of the tares which William Morris sought to eradicate fifty years later.

A desk lamp for the contemporary room. This lamp is made with a fluorescent bulb, which gives off no heat and produces a clear white light for reading or writing. Kurt Versen Co.





The vase forming the base of this lamp is delicate blue Rookwood pottery with clematis design in soft colors which are repeated in the eggshell taffeta shade. Crest Co.



Copy of an old French oil lamp of pierced brass, with the wick key concealing a three-way lighting switch. Crest Co.



White swans add graceful proportions to this base of Lenox china. Available in peachbloom or gray, with shade of heavy ribbed silk to match or contrast. Paul Hanson Co.



A mulberry landscape on peach porcelain ground adds interest to this decorative lamp. The base is spun brass, the shade peach-colored silk with moss fringe. Paul Hanson Co.

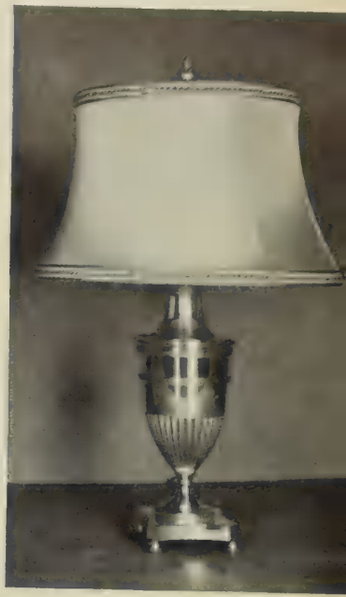


Left. This gracefully proportioned modern lamp has a hand-turned base of Central American primavera. The shade is honan fabric in a neutral tone. A. J. Van Dugteren & Sons, Inc.

PUBLIC LIBRARY



Copied from an old silver candlestick, a lamp with swinging arm for desk or piano. Plaza Studios.



Graceful urn-shaped base, a fine example of the art of the eighteenth-century silversmith. Plaza Studios.

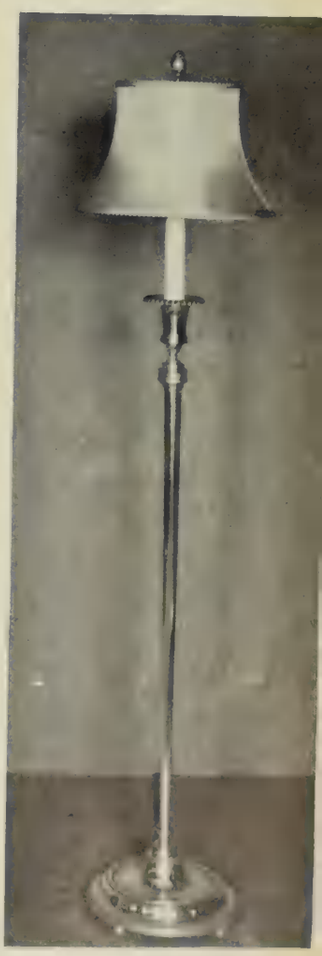
LAMPS TO TIE IN WITH YOUR DECORATIVE SCHEME



Modern in feeling, this large table lamp with sturdy column of crystal and chromium. The opaque shade is of slipper satin in a deep and rich tone of red. Paul Hanson Co.



Restrained elegance for the room of formal design. Molded crystal base with bands of silver, the silk shade in swirling folds and with a rolled edging. Paul Hanson Co.



Above. A Sheffield candlestick was the inspiration for this small floor lamp of exquisite proportions. The angle of the shade may be adjusted to use for reading. Plaza Studios.



Photographs: Richard Averill Smith, Inc

The home of Mr. and Mrs. Truman S. Safford at Riverside, Connecticut. Vermont slate shingles are used for the exterior walls, the colors green, gold and brown.

A HOUSE PLANNED FROM THE INSIDE OUT

By R. W. Sexton

FOR many years, in this country as well as in Europe, it has been the habit of architects first to select the style of architecture to which the design of a home must conform and then to have the plans within the limits set by the style. Thus, the fireplace would have to be placed to suit the outside effect of the chimney, and light indoors would be received only from groups of windows that conformed to the fenestration demanded by certain periods of architecture, and so on. This system resulted as a general rule in handsome, well-coördinated houses that were developed along a very definite architectural design; sometimes they were comfortable and generally satisfactory; at other times important spaces were unlighted, a fireplace was in the wrong position, the stairway took up more space than was intended—all because architecture must dominate interior arrangement.

Solon Gerscovici, in designing this house for Mr. and Mrs. Truman S. Safford, followed what seemed to him a much more logical procedure. The owners, both of whom expected that their new house would be Colonial in design, were somewhat surprised during their first conference with the architect that the question of style for exterior design was not even considered. Mr. Gerscovici was much more interested in questions about the interior and the life to be lead there. "How did they take care of the children in relation to meal time, to daytime sleeping? Did the children play alone or was there someone to watch them? Did the Saffords entertain a great deal, and if so, in what way? Would the laundry be done at home or sent out?" In this manner the architect and the

owners discussed the various advantages of the site: where the view of the water was most interesting, from what direction the prevailing summer breezes and winter winds blew. Even when the architect submitted the plans incorporating almost everything the owners wanted he still had no elevation to show what the exterior of the house would be like. He claimed that until the plan of the house was settled and the placing of windows worked out to the owners' satisfaction, it was impossible for him to finish any sketches. He preferred to concentrate mainly on the mechanics of living in the house and upon making the most of its natural environment.

Later the exterior design was completely worked out from the plan. The owners were presented with a design that departed as much from the stylized Modern house as from the more amiable Traditional style. Mr. Safford felt at once that he had a home possessing a character all its own. The design had grown out of the life the family wished to live and out of the environment. Confidence in the practical good sense of this modern architect has been amply justified by the perfect adjustment of the house to the family life without sacrificing beauty or quality. A better house was obtained for the money than could have been bought or built in the same locality in a definitely standardized style.

The use of slate shingles on the exterior is unusual in this country, though often seen in Europe. Pre-weathered Vermont slate was selected, the colors ranging from green and gold to brown. The foundation and chimneys were of brick laid up with white mortar.

The interior of the house was designed for a harmonious blending of Modern lines and somewhat Traditional furniture. Many of the fine pieces of antiques are heirlooms. One or two steps above the level of the living room is the dining room floor. These two rooms are so closely related and harmonized that they seem one large space. The living room floor is carpeted from wall to wall, while the dining room is cork tiled. The kitchen is one of the most interesting rooms in the house. It is planned for the utmost efficiency, quite naturally, yet it has received a decorative treatment. (*Continued on page 42*)



The dining room is two steps above the living room level. The floor is covered with cork tiles and the furniture is antique, including not a few fine heirlooms.



Looking through the living room into the front entrance hall of this Modern-Traditional house.

The interior was designed, with its overhead rafters and wide fireplace, to receive harmoniously the Colonial furniture which the Saffords possess.





The kitchen is arranged for every possible convenience. It is well lighted from the triple windows, protected by Venetian blinds, and the walls are hung with an appealing design of botany wallpaper.

An Ancient Art

IN THE MODERN HOME



Morgan-Pace

Stylized fruit mural in gay colors to add interest to a small dining room. Artist Paul Robertson.

THE versatile mural is coming more and more into its own as an important feature in the field of residential decoration. An ancient form of art, contemporary ways of living and the use of new materials have added freshness and interest to its application.

Designed for the space it is to occupy, the mural becomes a part of the architectural scheme of the room. Large scenic murals covering entire walls have the happy faculty of extending the limits of the room almost indefinitely, as well as creating the illusion of bringing the outside in. Doors, not particularly interesting in themselves, may be turned into an important feature by the use of mural decoration.

Many materials are being used today to create special effects. Linoleum, carved, then painted and polished, has a mellow feeling—almost that of seasoned wood. Copper and other metals have been used effectively in rooms of contemporary design. Panels of carved glass illuminated indirectly have unusual charm.

As a simple bit of decoration or as the center of interest of the room, the mural adds a note of individuality and distinction.

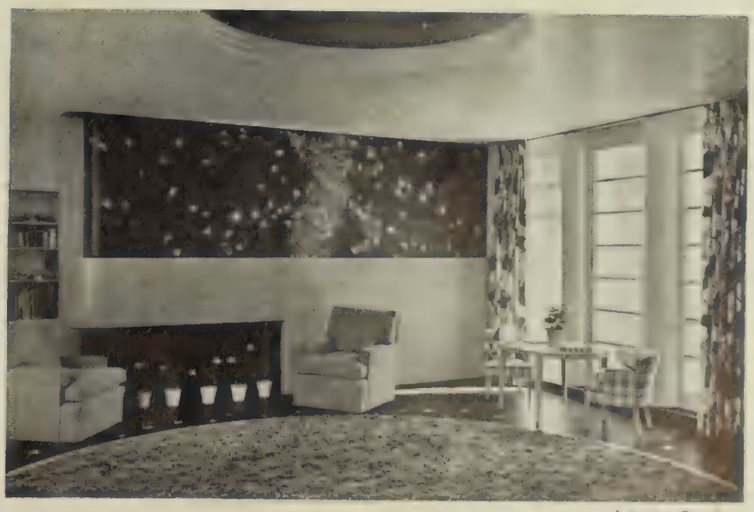


One of a series of panels carved on a linoleum base, depicting scenes of old Williamsburg. The perspective makes a small room seem to be very spacious. Artist Pierre Bourdelle.

Samuel H. Gottscho, Photo

Empire reception hall with folding screen type doors in cream, marbleized black, brown and green to blend with nearby wall decoration. Artist Lydia Gardner Orme.





Larry Gordon

Regency motifs of deep red and green and a cornice of stars add distinction to a small dining room designed by Elaine Drake. Murals by Maurice Gordon.

The signs of the zodiac in silver float in a blue sky on the wall of this children's living room. Helen Reiners, decorator. Mural Paul Robertson.

THE HORSE WORLD'S GREATEST STANDARDIZER

By Burton Stillman

WHEN, way back in 1883, Mayor Franklin Edson opened officially the inaugural National Horse Show he took pains to point out definitely to the assemblage the object of what was to that day and generation a novel exhibition. This object was, he said, to improve the breed of all horses; no matter how the animals were employed, they were to be made better and more serviceable as time went on.

And through this agency, nation-wide and to no small extent international, horses have become better and more serviceable. There is evidence of this all over the land; for the parent of every horse show in the United States has no end of offspring. Far from being dimmed by the glare of the automobile era, the horse age is shining with greater glory than ever.

Year after year the National Horse Show Association, of which Cornelius Fellowes was the first president, has carried out its avowed purpose with unerring aim and increasing efficiency. It has been the great standardizer in the equine field—likewise the great educator of the masses. As Alfred B. Maclay once put it, the man in the street has been taught the difference between a Suffolk Punch and a Clydesdale.

On all this the Association may look back with a satisfaction amounting to veritable pride. It has accomplished something—something so big that only the thoroughly informed among myriad horse-lovers have so much as an inkling of what lies behind a forthcoming National in Madison Square Garden. The average observer thinks of each recurring exhibition as an entity. It is, in fact; but in a larger, and to me finer, sense it is the new and choicer fruit of a tree cultivated with rare skill for fifty-seven years.

All this has been no easy accomplishment; because of circumstances over which it had no control, the National has downs as well as ups in its history. But never has it faltered; if one man could carry the torch no longer, there was always another to take it and go on with it toward the goal of that October in 1883 when it was prophesied that "if the first day of the National Horse Show may be taken as an indication of its fortunes, it can hardly fail to be a success." It has not failed to be this success—in stupendous achievement as well as in the matter of longevity.

To pass over the long Fellowes regime, a full quarter of a century, it was not until Alfred G. Vanderbilt became the Association's president—this in 1909—that The National Horse Show developed the hands-across-the-sea policy which has meant so much to it. First it was the British army officers, competing against our own representatives from posts in various parts of the country, who started a fire of appeal to the public that has never glowed dimly save when the trials and tribulations of war-time intervened. This they did sadly in the World War period, in the course of which came the untimely passing of Mr. Vanderbilt. There was a lagging of the National's most spectacular feature until the reins were taken—from 1925 to 1931—by the late John McEntee Bowman, under whose inspiring leadership there was not only a wider range of

John McE. Bowman, under whose leadership the international jumping contests were inaugurated.





Cornelius Fellowes, the National Horse Show's president throughout its first quarter century.



Photo: Freudy

Captain Ramiro Palafox, the sensational rider of the Mexican Army team, takes Aquila Blanca over a practice jump on Governor's Island.

European entries but a return of the compliment on the part of American officers. The succeeding president, J. Spencer Weed, and the present one, Amory L. Haskell, increased the good work of nightly international jumping contests over difficult obstacles by extending equally cordial invitations to Canada and the republics of Central America and South America.

Whether this equine exhibition in Madison Square Garden or opera at the Metropolitan ushers in the fashionable season in town has been a moot question for years. It remains a moot one and always will unless there is a simultaneous opening as there was October 22, 1883, when the greatest of all horse shows and the greatest of all opera houses were brought into being. After all, the only thing that really matters is the continued existence of the National as an unwavering benefactor of the horse.

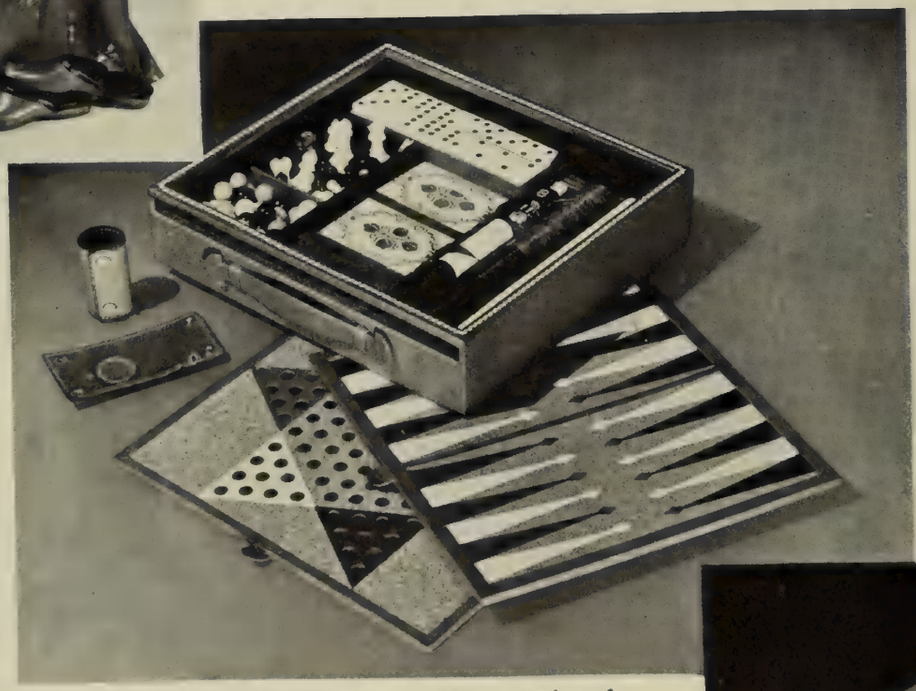
Christmas *for Him*



A dressing gown of soft printed English twill with polo player design. To order in his favorite color. From A. Sulka & Company.



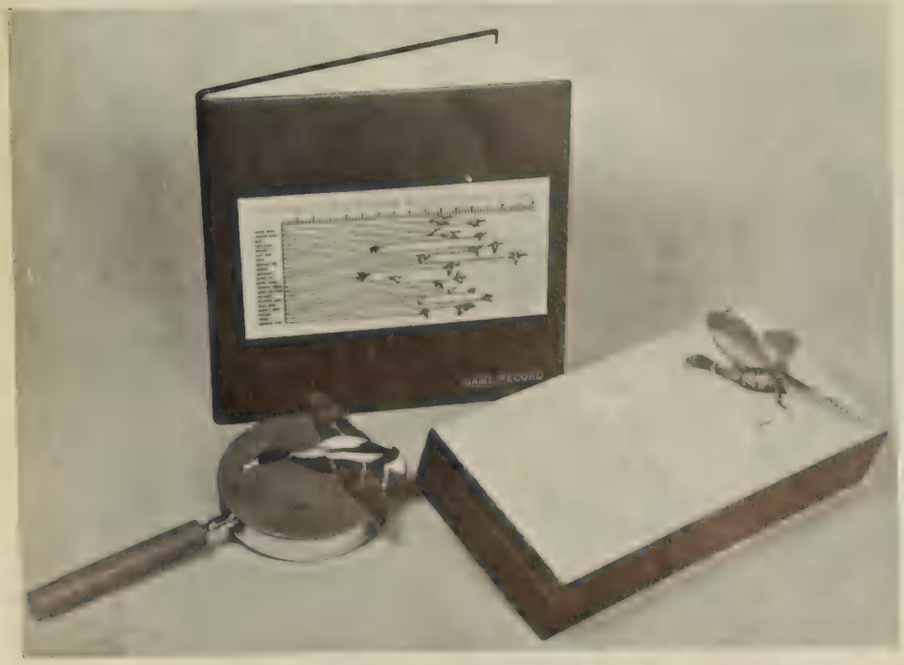
Your choice of several subjects in Paul Brown sporting drawings in a glass-topped cigarette box from Brooks Brothers.



All his favorite games from chess to Chinese checkers, fit compactly in a pigskin case. Hammacher Schlemmer.



Waterproof watch of stainless steel. Luminous dial and second hand. Edmond Frisch-E. Gubelin.



For his desk, reading glass in cowhide case and cigarette box with game bird decoration in natural colors by Rossner. The book is for game records. Abercrombie & Fitch.

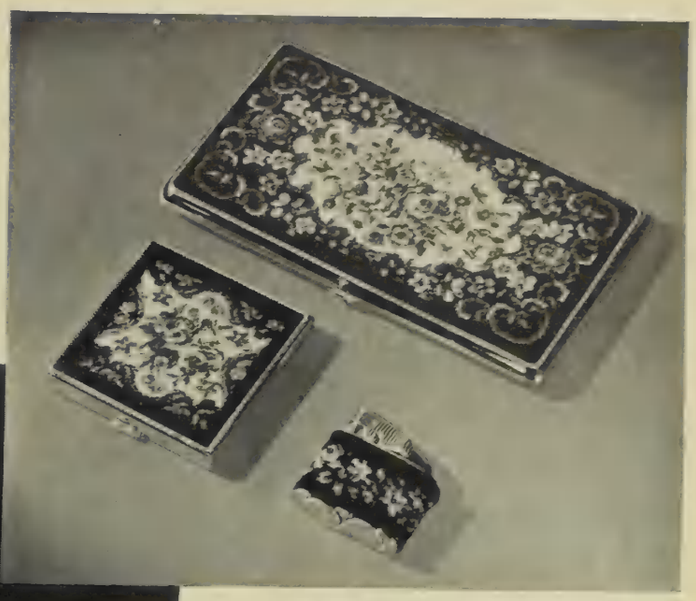


Turnabout, a soft reversible sports jacket for crisp days on the golf course. Rainproof and chillproof, with leather piped pockets and zipper front. From Rogers Peet Company.

Suggestions *for Her*



Exquisite modern pendant and bracelet of glittering rock crystal and onyx set in silver, designed by Wiwen Nilsson. Orrefors Galleries.



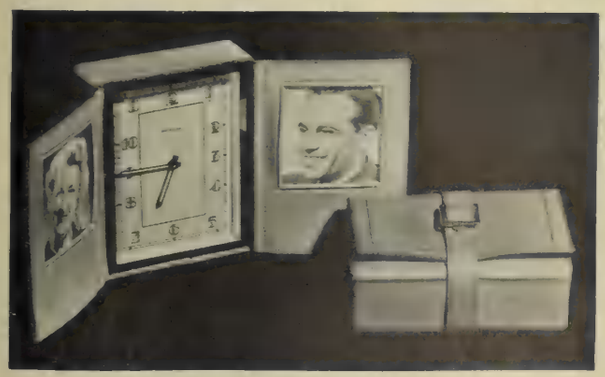
For her handbag, a handsome trio in finest petit point, compact, cigarette lighter and case. At Hammacher Schlemmer.



Feminine desk set in bonbon pastel leather tooled in gold. In tempting shades of powder blue, pink, ivory and turquoise, and all washable. From Georg Jensen, Inc.



Compact little radio covered with hand-tooled leather. The set, by Emerson, operates on batteries or either current. Red, blue, brown or green. C. P. Leathercrafts.



A wee trick of a traveling clock only three and a half inches high, with space for two pet snap-shots. In pigskin, with or without alarm. Anita Gardner, New York.

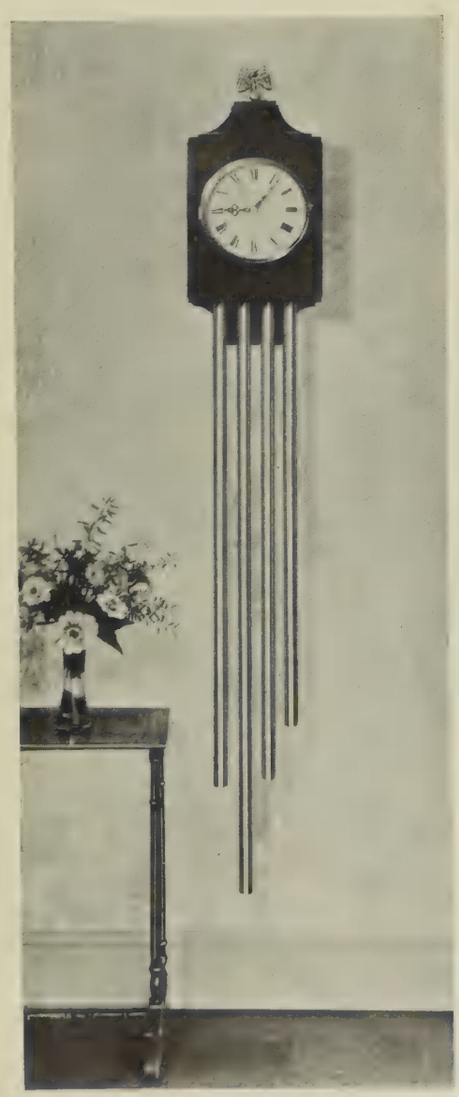


Classic simplicity in this table lighter of silver and lucite by Ronson. At Ovington's.

When you build your home

Equipment

By George Nelson



This fine eighteenth-century style Edwards clock-chime has the eight-note Westminster melody for the front door call and the two-note for the rear.



The St. Charles Manufacturing Company kitchen is along the most modern, fully equipped lines.

MUCH has been made of the changes in house design in recent years: the trend to modern, the more flexible plan, the new materials. In this process of change, equipment has played a role of primary importance.

We are all familiar with Victorian houses, since no American community is without its share of these clumsy structures, with their high ceilings, large windows and jigsaw fantasies. In this type, which after all is not so old, we have an interesting and instructive contrast to the house of today. The house of 1880 or 1890 was large: today's is small. The former had a minimum of equipment: the latter is rapidly reaching a point where there is not much else. The pre-1900 home buyer purchased living space: today he gets machinery.

Let the electricity fail in the modern dwelling and not only do the lights go out, but also the refrigerator, furnace, vacuum cleaner, radio and possibly the water, will cease to function as well. Fortunately the current does not fail very often, and the conveniences it makes possible are impressive. Nevertheless, in purchasing these comforts the average budget is often so badly damaged that there is comparatively little money left for the house itself. The problem facing the home builder of today involves a careful balancing of the available funds for equipment and the funds for buying living space.

Where equipment is concerned, there are only two types of houses: those in the country, and those within easy reach of all the usual services. The rural house almost invariably needs a well with motor-driven pump and a pressure tank. If the well is more than twenty-two feet deep, a so-called deep well pump is required. Fuel for cooking was formerly restricted to coal, wood or kerosene in such residences. Today the comforts of gas or electricity can be enjoyed, thanks to the developments in electric ranges and in the rapid increase of the bottled gas industry. The use of electric current for cooking depends on rates, of course; where there is cheap government power or one of the economical home power plants it is quite feasible. Similarly, bottled gas, delivered by truck to the most remote localities, serves not only for cooking, but for heating water and even the house if desired.

Coal has also taken a new lease on life with the introduction of highly efficient stoves, originally developed in Sweden. The home power plant will be run on water, gasoline or Diesel oil. The first, of course, depends on the proximity of a water supply which can be cheaply converted into power. As a rule the initial construction is expensive, but once installed the hydro plant delivers its







Bottled gas, now serving half a million homes, gives this Pyrofax range the height of usefulness.

Work-saving is the aim, and accomplishment, of the Monel sink in the Whitehead installation.

The new Carrier portable humidifier, this one in walnut, is a veritable boon for home or office.

Model, as well as modern is the Edison Electric Institute with dish-washing made quite simple.



power extremely cheap. Diesels are now available in small sizes, but for the average house plant the gasoline engine is still the overwhelming favorite. Both types of engines generate a good deal of heat, as well as electricity, and if such a plant is installed the owner would be well advised to consider, with expert assistance, the possibilities of utilizing this otherwise wasted energy.

The kitchen and its equipment have been studied so thoroughly by manufacturers and planners that it hardly seems possible that any further improvements will be forthcoming. Actually there is room for a high degree of development. A major trend is the use of individually powered units for cooking. For instance, electric toasters, percolators, etc., are standard equipment. Separate roasters and broilers are now on the market, and they are highly efficient in their use of current. It is entirely possible that within the next decade or so the range will be completely eliminated by such units, all of which could be comfortably operated at counter height. Such a development would make the kitchen a much more flexible place to work.

A similar trend in refrigeration may be in the offing. One of the large companies has just introduced a deep-freeze unit, in which perishable foods as well as already frozen foods can be kept for long periods. This suggests that the present mechanical refrigerator may split up into two or more units, each used for a special purpose. Such small pieces of equipment could well be taken off the floor and built as wall cabinets. Again, the trend would be towards greater convenience and flexibility. For the present, however, the kitchen remains a room built around three units, refrigerator, sink and stove, although it is even now possible to eliminate the range if one desires.

Another trend in kitchens, worth serious thought on the part of the prospective builder, is the trend toward more space, with multiple use provided for. Dining, for instance, should be given more room than is customarily provided. In the maidless house an area for supervised play may be desirable. Room for a deep freezer might be provided, and the laundry equipment should also have a convenient location. All of these activities can be provided for, and pleasantly, in the newer kitchens, which are being given more color and charm. Cabinets with a natural wood finish, waterproofed, white metal sinks, bright composition flooring repeated on counter tops, and colorful blinds and curtains can make this room into as attractive and livable an interior as the living room.

Equipment for the remainder of the house consists of scattered pieces, since heating has already been discussed in a previous article. This may range from door chimes to unit air conditioners. The invariable rule to be followed in the use of such equipment is that it be concealed wherever possible. Door chimes, for example, have enjoyed considerable popularity, particularly in speculatively-built houses. If one prefers the sound of these chimes to that of a bell or buzzer, there is still no reason why they should be prominently displayed as part of the hall or living room decorations. They can easily be recessed in the wall—if provision is made beforehand.

The same is true of radios. The new midget radios are small and exceedingly good-looking, fitting inconspicuously into the room, but some of the big consoles are bulky and in bad taste, and they would be much better used as built-in units. This can be done very simply in the average living room by taking the works out of the gaudy cabinets and putting (*Continued on page 45*)



A planned home laundry, this one with Westinghouse Emperor washer and Emperor ironer, can be made a pleasant place to wash in.



In the General Electric kitchen each of the three important activities is centered to save unnecessary steps.



DON SPERRY



MISS DIANA BOLLING

Outstanding figures in the North American Skeet Championship tournament at the Remington Gun Club at Lordship, Connecticut, in early October. Mr. Sperry, of Flint, Michigan, carried off the All-Bore Preliminary title and Miss Bolling, the women's title. Photo: (Miss Bolling) Du Pont Style News Service.

Hoof Prints of the Autumn

By Robert Becker Phillips, Jr.

THEY were speaking of the National Horse Show's annual sporting battles between the horsemen of North America and South America. "It is a funny thing about these Americans," remarked the man with the Latin countenance, "they take a licking every year, and still they come back for more. Always fighting."

You assume he spoke of the outsiders, the under dogs, the visitors from South America—brave fellows undaunted by the much-advertised athletic superiority of our native muscle men? Guess again. In recent years, and again this month when the military riders of Chile, Mexico and the United States meet in Madison Square Garden, the customers in need of sympathy and encouragement have been, and for all we know still may be, the officers representing the United States of America. Each year these cavalrymen of the North have put up a good fight, each year they have carried away a minor share of honors in the diversified military events featured in the National. But in 1938 the Chilean riders won the three-phase low score jumping contest which is the major honor in this division, and in 1939 they repeated the team victory and placed first and second in the individual military jumping championship. In fact, two Chilean officers were tied for first place, and settled the award by the flip of a coin.

Therefore spectators at the National, November seventh to thirteenth, may in all good conscience cheer the home team, lending a word of encouragement to one of the two dark-horses in the triangular struggle of Chile, the United States and Mexico. The latter squads are, equally, unknown factors. But it has been announced that they will face the formidable combination of Major Eduardo Yanez, Captain Paleyo Izurieta and Captain Armando Fernandez, hitherto known and dreaded in action, while a new member of the Chilean squad will be Captain Armando Abarzua. The home town talent and the riders from below the Rio Grande will have their work cut out for them; but because champions tend to become a trifle lax and the yen to knock the champ off his perch is an inborn North American trait, I'll pick the United States to win. After all these years I've been waiting, you wouldn't let me down, would you boys?

The National's hunter classes will also carry the spice of champion-vs-challenger rivalries this year, as Crispin Oglebay's Holystone has been mopping up the Eastern and Virginia hunter shows latest triumph, the Piping Rock tricolor captured for the third successive year—while Mrs. George Watts Hill's Inky, Mrs. Ellsworth Augustus Chatter Chat (making a comeback and surprising everyone by snatching off the jumper championships here and there as consolation prizes) and a few other likely contenders will enter the ring for the battle royal designed to dethrone Holystone.



Lieutenant Misael R. Ponce putting Resorte over the bars at Governor's Island preparatory to the Mexican Army team's participation in the National. This horse, with Captain Umberto Mariles up, won the Bowman Challenge Trophy on the opening night of last year's show. Photo: Freudy.

Fishing around for a long-shot in this melee, you might remember that Holystone is a bold-going fellow, especially impressive where there is ample room for free striding, while Inky is known to be a clever one within the Garden's relatively limited space for hunter courses.

Mansfield Park won the Meadow Brook, Henchman was second and those of us who like to chant that timber is coming back to the real hunting horses promptly went into our song and dance. Mansfield Park is eleven years old, belongs to Paul Daly of Connecticut and has been around the hunting fields for several years. Henchman, age unknown to me, belongs to William Clothier of Pennsylvania and reputedly has been used as a Hunt servant's mount out there. Margin between the two at the finish line—about half a length. The other starters, including several timber racers of the "six furlongs in 1:12" school, were well out of the running. Paul Mellon's Faction Fighter broke a leg and was destroyed.

It is not safe to make this remark around New Jersey or Pennsylvania or Virginia, but the Maryland Hunt Cup and the Meadow Brook Cup are unquestionably our two timber classics, in point of antiquity and consistent quality of starters. Well, in 1940 the Maryland was won by Blockade, a horse which cannot be classified as a hunter because of a penchant for kicking hounds—but also cannot be termed a race horse, as he certainly was a dismal flop in his trials for flat racing. Behind Blockade this year came three horses regularly owner-ridden to hounds—Myrmidon, Cornwall II, Monty R. Several of the timber "quarter horses" were back in the ruck. At Meadowbrook, the huntable hunters were again the stars of the show. When the hunting field is habitually the schooling ground for point-to-point horses, and the old-fashioned point-to-points are the preps for timber classics, racing over post and rails may once again be safe for amateurism. And won't that be a jolly little surprise to all of us?



Copyright: The Lincoln National Life Insurance Company.

"Proclaiming Thanksgiving." Although this country's day of giving thanks goes back to 1621, when William Bradford was Governor of the Massachusetts Colony, it was Abraham Lincoln who made the first national proclamation. This was in 1863 and the artist, Dean Cornwall, has portrayed him in his office just after signing it.

In the Field of the Arts

INASMUCH as the seating capacity of the metropolitan theatres varies materially, the weekly gross receipts are not figures to be taken safely for measuring comparative popularity. Nor guessing at net profits, either. Thus the thirty-four thousand dollars that "Louisiana Purchase" is said to have drawn in one week in early October might be conceivably, because of the far greater overhead expense, less profitable to the producers than the something over eighteen thousand dollars credited to "Life With Father" for the same period. "Louisiana Purchase," although a holdover from the summer, was still topping the musicals—with the two newcomers in that field, "Boys and Girls Together" and "Hold On to Your Hats," going very strong. They, rather than any new play, were the hits of the season that far.

In the field of the drama only Maxwell Anderson's "Journey to Jerusalem" had given serious theatregoers even something worth thinking about. Much, indeed; for, as set forth on the stage of the National, this panorama of the last known stage of the early life of Christ revealed rare discernment and feeling in taking leaves from the New Testament. There is not only the dignity of the Bible in the nine scenes in Jerusalem, Tiberias and Nazareth and "below Jericho," but the simplicity and straightforwardness of its narrative. And always it seems at one spiritually with the Holy Book. Quite in keeping with the dignity and straightforward character of the drama itself are Jo Mielziner's scenery and Millia Davenport's costumes. Here, notwithstanding the temptation, there is no overdoing; there is the same admirable restraint that went into the writing of the play. There is, in short, complete harmony between the text and the visual appeal. As to the acting, it is not the fault of Sidney Lumet, who was a little kid in "Dead End," that he does not make the central figure of *Jeshua*—as the looked-for Redeemer is called here—one to stand out with dramatic force. His is a portrayal of the quiet nature that it should be; he makes the wondering, and wondered-at, lad of twelve appear real without offense to a long-established prejudice. This figure has thus the unobtrusively moving character that Mr. Anderson truly intended. It is Arnold Moss, a product of valuable training at the late—and greatly lamented—Civic Repertory Theatre, who as *Ishmael* has the golden dramatic opportunity and he makes a great deal of it. It is a vivid stage portrait.

The aim of the Lyric Opera Company, which came into the Forty-fourth street like a fresh autumn breeze, is the most commendable one of carrying on the Gilbert and Sullivan tradition. That in the course of its three years of existence it has not yet hit the bull's-eye indicative of perfection no one knows better than the founder, Joseph S. Daltry—who is also the conductor of the orchestra. He is not looking for miracles—not yet. But he has already done something distinctly worthwhile in training more than half a hundred young and enthusiastic men and women to carry the Gilbert and Sullivan banner all over the country. In this respect it is a real service that he is doing for the nation. Very likely it would have been putting his best foot forward if Mr. Daltry had introduced his forces to the metropolitan stage in "The Mikado"—an operetta which can always be depended upon as surefire, even when swung or otherwise maltreated. For in the matter of snap and go it was the company's prime achievement. It did very well, however, with those more subtly satirical works, "The Gondoliers" and "The Pirates of Penzance," and gave a charming "Trial by Jury." Pictorially all of these productions were well calculated to provide delight to the eye; both the scenery and costumes were new and colorful. That the performances were liked as well as welcome was shown by hearty applause that, again and again, was halted only by encores.

"It Happens on Ice," which is lending fresh variety to the history of the Center, is naturally on a much more elaborate scale—in that, with some vaudeville and vocal aid, it constitutes a full-length entertainment. The skating end of it, and the important one, goes this way and that; it is a farrago of beauty, slapstick and even the "spiritual" element in negro life. But out of it all emerge some supreme achievements of skating glorified by the art of Norman Bel Geddes. In particular "Legend of the Lake"—which is a portion of the famous Tchaikowsky ballet, "Le Lac des Cygnes," on an ice footing—so to speak. This has marked beauty as well as expert skating of a very high order; it is especially lovely when the white swan maidens stand out against the dark brown of gigantic tree-trunks. Strikingly fine also are the "R. S. V. P." number, with its mostly white effect and the bronzy "What's On a Penny." The opening scene, "Wintertime," which seems to hark back to a familiar old skating print, has life, color and a charm all its own. So has, on a much smaller scale, "Curlilocks and the Three Bears"—which is marked by humor without the boisterousness of "The Glamour Girls," as done slapdashingly by the Four Bruises. Whichever way you look at it, you get your fill of skating and perhaps more—not to mention your money's worth of show in general.



James McNeil Whistler's "Wapping on Thames," loaned by John Hay Whitney, is among the most interesting features of "Views of London," the current British War Relief exhibition at the Knoedler galleries. It was at Wapping, to southward of London Docks, that Judge Jeffreys, disguised as a sailor, was arrested in 1688 and "Wapping Old Stairs" are the subject of a familiar ballad.

Nut-Bearing Trees for You

(Continued from page 14)

is not except by adoption. Although this is the great standby of the Pacific Coast it endures the winter in Pennsylvania and as far to northward as Ontario. Within this range it has been grown for many years—but sparsely, as there has been scant realization of its hardiness. Both the Alpine, which was derived from a tree in Lancaster, Pennsylvania, and the thin-shelled Wiltz Mayette have been well tested in this respect.

The pecan is generally looked upon as a nut tree of the South. Its natural range, however, extends as far up from Mexico as Indiana and Iowa and it has thrived in Hartford and Long Island—where a seedling came into bearing on the Glen Cove estate of Charles A. Dana in the days when he was doing so much for American journalism. And there was the tree in the Jobstown section of New Jersey that lived to reach the century mark on the old Lorillard place. Ask for the northern pecan, nevertheless, if a severe winter climate is to be faced; this has done well at Fair Haven, Vermont, and that is a good enough test. The paper-shell Butterick is deservedly famous; one can not go wrong on that or Busseron, Greenriver, Indiana and Posey. In the hicans, Bixby and Burlington, the pecan and the hickory have been remarkably well combined. The meat has the pecan shape.

As to the hickory itself, of which there are more than a dozen species, the very name conjures up blessed memories of boyhood days in the country on the part of many a man now of ripe years. Every mother's son knew where the best shagbarks stood and was not slow in trying to beat the other fellows to them after school when it was the time of the nut-gathering. This, the shellbark of Missouri, is among the choicest of all edible nuts; but less pains to tempt it out of woodland and pasture seem to have been taken. A Pennsylvania variety, Romis, carries on the best qualities of the species. Another admirable hybrid is Fairbanks, with the blood of the butternut. The Indians made much of it;



As this six-year old tree shows, the Ohio black walnut comes into bearing early and thus brings fair measure of reward to even the middle-aged planter of it.



Of blight resistant chestnuts, the Chinese is the finest. The nuts are larger than those of the American and quite as sweet. Courtesy J. F. Jones Nurseries.

they pounded shagbarks to make their *pawcohickora*, which "hickory milk" they frequently added to food.

To speak of the American chestnut is saddening; the blight came and the myriad trees went. Only stumps and some second growth live to tell the tale. The Chinese chestnut is the most satisfactory substitute found yet; all the sweetness of the home species is there, the nuts are somewhat larger and it will come true from seed.

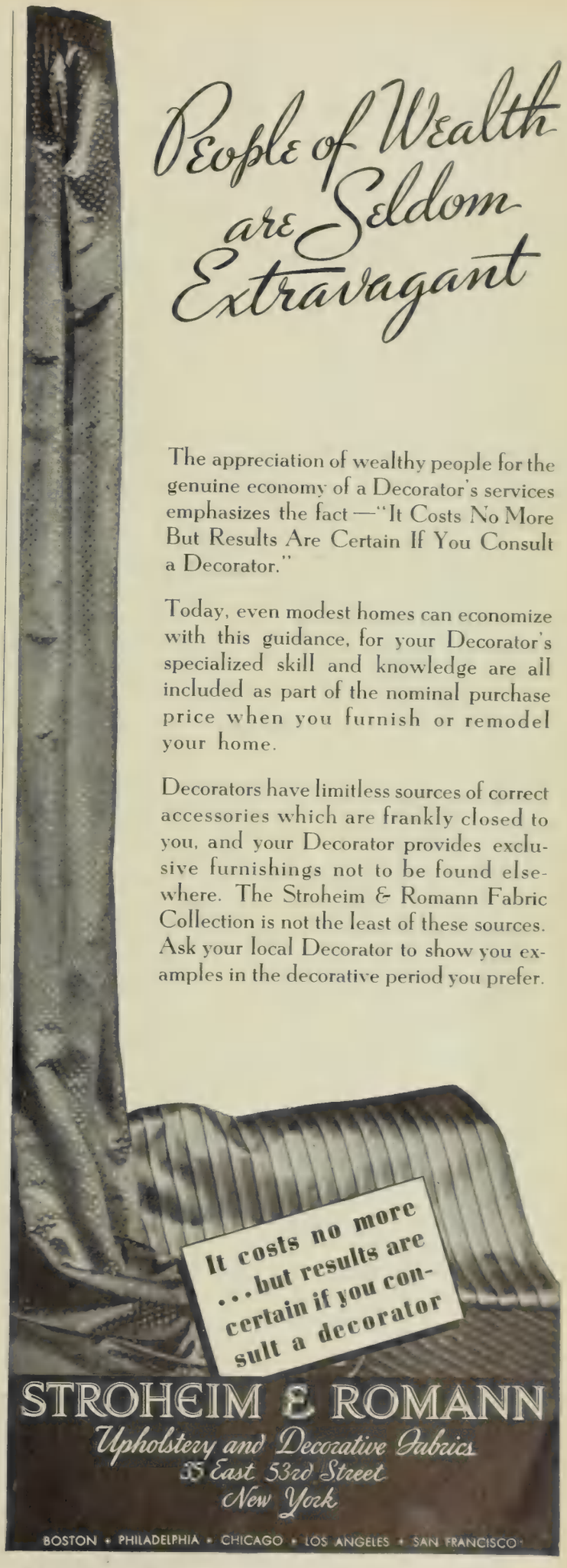
The Bartlett chestnut, in particular, is a most interesting derivative of the Chinese species, *Castanea mollissima*—from seed brought here by the United States Department of Agriculture at the time the danger of the blight to our native *Castanea dentata* was fully realized, thirty years or so ago. Hybrids were eventually sent from Washington to the Bartlett Tree Research Laboratories in Stamford, Connecticut, and of these one proved to possess exceptional characteristics. Thus came into being the blight-resistant Bartlett chestnut, which has very sweet fruit and is highly prolific.

The Japanese species, although cultivated here for more than one hundred years, has found little favor because of the coarse kernels; these chestnuts need to be roasted or boiled.

The butternut, still left largely to luck as to the survival of seedlings, has a flavor distinctive enough to warrant at least one tree on every country estate. The meats are the hardest of all to get out whole, but what a treat they are, by themselves or in candy and cake. The immature nuts may be pickled—as walnuts are, and have been for many years.

Not forgetting the hazel and the related filbert, both more bushy than tree-like in growth and sadly neglected in this country. The filbert offers welcome nut variety on the home grounds and not a little beauty whether in full foliage or laden with the winter catkins that are followed in March by the reddish female blossoms. In Denmark they use, and most happily, the filbert for a kitchen garden hedge. Good hybrids of the American hazel and the European filbert have been made. Barcelona is a fine variety of the latter species.

(Continued on page 50)



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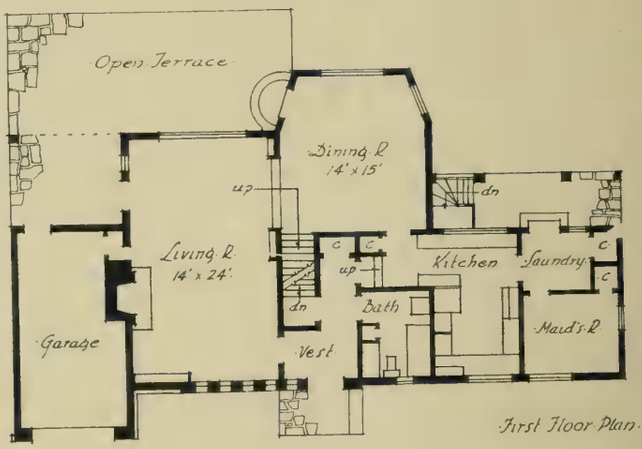
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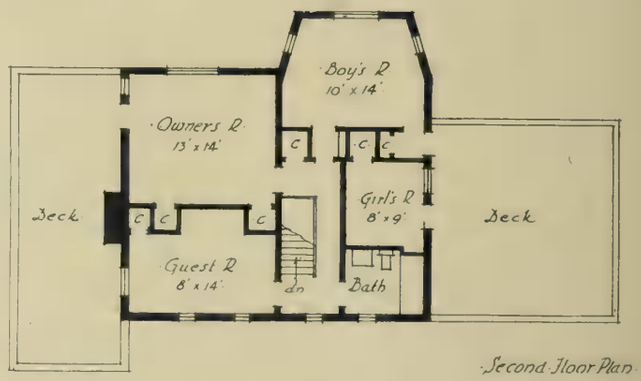
The Unusual Safford House

(Continued from page 29)

Thus a marked departure from conventional architecture procedure has resulted in an entity that is more than a house. The Safford place in the picturesque Riverside region of Connecticut is a home in which the family lives with the heartening feeling that each has given something to the other. This is true reciprocity, making for straight-forward living in an age of over-much restlessness. It is restraint carried out to a practical, and therefore admirable, degree. Furthermore it fits well into a residential section in New England where the suburban and the rural have a way of meeting most pleasantly.



First Floor Plan



Second Floor Plan



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Unusual notes of decoration are employed in the treatment of this rare Directoire console, one of a pair. The arrows in the base are black and gold, the wood rich mahogany and the top green marble. Douglas Somerville, Inc.

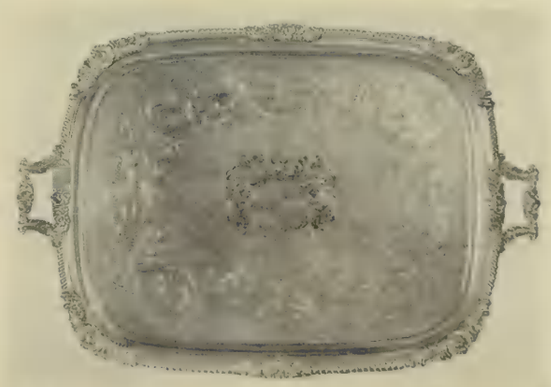




Lapis lazuli inkstand with rich ornamentation of finely wrought gilt bronze bands. With matching inkwells. Formerly in the collection of Empress Catherine II of Russia. Le Passé, Ltd.

Hepplewhite mahogany wall mirror in fine condition. Bears on the back the original label of Elliott & Sons, Philadelphia, who sold, among many other items, "Camel hair Pencils & Brushes, Logwood & Fustic, Copperas & Alum, Window & Picture Glass of all sizes." *Circa* 1790. Israel Sack, Inc.

Rare, because of its size and perfect condition, is this old English Sheffield tea tray made in London, *Circa* 1810. The crest is inlaid in a solid silver shield and the whole measures over thirty inches in length. S. Wyler, Inc.







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The Rich Heritage of Hunting

(Continued from page 12)

with Lords Abdorbour and Melgund and "Tom" Fitzwilliam in the match against Oxford, the latter team carrying away the prize. Later, for two successive years, he received the much coveted University Challenge Whip.

The American sportsmen who follow the fox in the English fashion have invariably adopted the attire which has been proved by years of use in England best to stand the wear of the chase and in 1887 the painting, by J. V. Chelminski, of the Rockaway Hunt showed a field of notable sportsmen and women so beautifully turned out that I do not believe it has been equalled since that day.

In front is shown the master, Frank Gray Griswold, one of the greatest sportsmen that the Western Continent has ever produced, an intimate friend of Pierre Lorillard. He saw Iroquois win the English Derby in 1881. He was one of the original members of The Jockey Club, and was in the stand representing England the day of the Zev-Papyrus international race. In addition to being a crack behind the hounds, he was equally proficient with the salmon rod in the Northern rivers.

Just back of Mr. Griswold is seen Samuel Sands and the gallant lady with the silk hat is the exquisitely beautiful Mrs. Peter Cooper Hewitt, who was Miss Lucy Work. Others in the picture are Miss Emmie Hecksher and Mrs. John C. Cowdin. The field was made up of George Wood, Stanley Mortimer, Réne and Edward La Montagne, Elliott Roosevelt, John C. Cowdin, James D. Cheever, Foxhall H. Keene, James D. Lanier and Charles Peters.

After Mr. Griswold had read "My Sporting Tour in Ireland, England and France," he wrote me, "Dear Harry: I begin my letter thus as your book has given me so much pleasure the last two or three evenings that I feel you are a friend of mine."

Later on I often was entertained by him at The Brook—where, with "Tom" Clarke, I received instruction not only in sport, but in art, as the latter was the authority on early Americana pictures. In speaking of the painting of the Rockaway Hunt, Mr. Griswold said, "You know the artist had a very beautiful wife, and I can tell you he had a far from happy time painting the pictures of the different young sportsmen of that day. They all readily granted him sittings, but almost to a man wanted to linger on and sometimes even called to grant a second sitting so that they could gaze on the lovely lady again."

No doubt one of the most interesting and best turned out hunting fields of the present day was made up of those who gathered for the Memorial Hunt to Bayard Taylor (1825-1878). In Mr. Taylor's story of Kennett, he described a fox hunt, the scene of which was laid in the very country, near Kennett, where seven packs of hounds together with their Masters and Hunt servants gathered in 1939 for the Memorial Hunt. In addition to the various members of the staff and the followers of the hounds, all mounted, there were hundreds of horsemen and women interested in viewing and at least riding from cover to cover, besides thousands in motor cars and on foot. Going from the gate to the first cover the cavalcade was led by Plunkett Stewart and his wife of the Cheshire, followed by the Rose Tree Foxhunting Club, the West Chester Hunt, Foxcatcher Hounds, Mr. Stewart's Cheshire Foxhounds, Mr. Jeffords' Hounds, the Vicmead Hunt and Mr. Newbold Ely's Hounds.

When Autumn is flaunting his banner of pride
For glory that Summer has fled,
Arrayed in the robes of his royalty dyed
In tawny and orange and red;
When the oak is yet rife with the vigour of life,
Though his acorns are dropping below,
Through bramble and brake shall the echoes awake,
To the ring of a clear Tally-Ho!

Whyte-Melville.

Fox Hunting and War

Lord Dorchester, formerly joint Master of the Garth Hunt—writing to Mrs. S. Sloan Colt not long ago, said: "I never thought (or, rather, I have often thought) how useful in war would be the local knowledge acquired in the hunting field or out shooting: knowing exactly where a wood ends, or a stream is impassable to foot, horse or guns; where a bog blocks access or egress; which bit of high ground commands a view; where one outlook over a stretch of country intersects another similar viewpoint, etc.; points where you put your first whip command country and serve as watching posts for parachutists, and how many such watching posts are required to cover such and such an area; interlocking communications to be established by bicycle in case a telephone is cut, and so on. It is such problems that thousands of us have been working on for the last ten weeks, and as regards our own sector—well—I look back on my work and can see that it has been good—at least, I think so, and so my fox hunting has not been wasted!"

Pastime for princes!—prime sport of our nation!
Strength in their sinew, and bloom on their cheek;
Health to the old, to the young recreation;
All for enjoyment the hunting-field seek.

Egerton-Warburton.

When You Build Your Home

(Continued from page 38)

them in a wall cupboard or closet. The loudspeakers if mounted in the wall itself with proper air space behind will give better results than in the cabinet. The only part of a radio which has any reason for being exposed in the room is the control panel, which can be of the remote control type, or built into the door of the cupboard which contains the chassis.

In many cases the main heating system is supplemented by radiant heaters, as in bathrooms, and by unit air conditioners. Here again provision can and should be made for the most inconspicuous installation possible. The electric heaters, for instance, can be recessed into the wall or ceiling at little or no added expense, but with great additional convenience for the user. Electric fans are desirable where summer conditioning is not provided, but these appliances can also be replaced in a majority of cases by a large fan in the attic space which does an excellent ventilating job without being seen or heard.

Gadgets do much to make home life easier and more pleasant; but their use can ultimately involve as much trouble as their lack. Their selection should be based on a hardboiled appraisal of their usefulness, and not on tempting advertising. They should be considered in the same light as heating and water pipes: useful, even necessary adjuncts to good modern living, which work quite as well out of sight. An automobile is almost entirely machinery, but no driver considers it necessary to display his carburetor on the dashboard. The same goes for the house.



The Permutit water conditioner fills a newly recognized need in household life, especially when one's home is in the country. It is a time-saver.

This is the ninth in a series of articles on When You Build Your Home. "The Site" appeared in February; "Learning to Read Blueprints" in March; "Windows and Doors" in April; "Walls" in May; "Floors" in June; "Roofs" in August; "Heating" in September; "Interior Finishes" in October.

Portinari of Brazil

(Continued from page 15)

lends colorful aid to so many of his backgrounds—and those, in other parts, who save their money for a twelvemonth in order that they may go to Rio to sing and dance at carnival time. From *terra roxa* it was that he himself sprang—of immigrant parentage and in a town called Brodowski because of the Polish element among its settlers.

As Candido, the second of an even dozen children, was the son of workers on a coffee plantation he was naturally assigned his trees directly he was big enough to do his chore of family labor. Little schooling for him in the circumstances. Education, nevertheless; when he was no more than eight he was educating himself, unconsciously, by using paper, fences and walls for drawing something that happened to come to his fertile mind. He got in the way of watching the redecoration of the Brodowski church, too, and before long the itinerant painters doing the work were letting him mix their paint and even do some of the stars scattered over the ceiling.

Seven long years passed before the Portinaris could see their way clear to start him on an art pilgrimage to Rio de Janeiro—with his meager belongings in a flour bag. Making for the School of Fine Arts at once, he got into the life class with the aid of one of his drawings and for ten years he plugged away at his work—sleeping at first in the bathroom of a boarding house, with the understanding that he was to be out of the place no later than five in the morning.

It was in 1928 that a *prix de voyage* gave him an opportunity to cross the Atlantic to France—to Spain, England and Italy. But if he learned anything in Europe there was not much to show for it immediately save a wife, a Uruguayan he met in Paris. A wife and a wise counselor, who urged him to be himself and paint the people he knew—even after he returned to Rio and found it materially more profitable pecuniarily to do portraits.

Portinari's work thus remains, and fortunately, of his own country—not pseudo-European. Paris helped in understanding, even though he did not realize it at the time; but it did not lead him astray. He was true to something within himself and as a consequence is among the really gifted artists of today.

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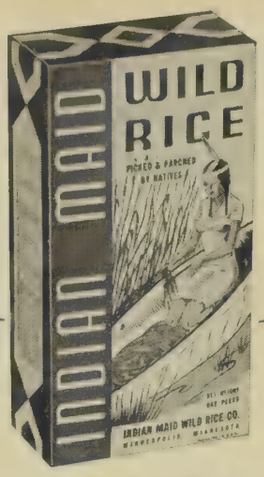
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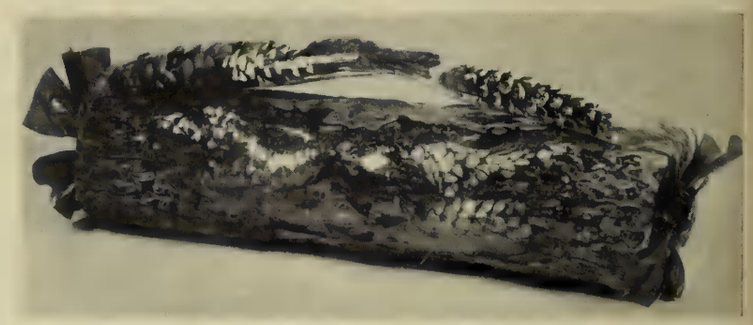
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Keys to Beauty

SINCE women will probably go right on stuffing their hand-bags, all advice to the contrary, they might like to know about Helena Rubinstein's new three-in-one purse gadget. It starts out as a key-ring; but, since most women carry only one or two keys, she adds three little lipsticks for good measure, these in assorted shades to complement the new fall colors. A polished metal disk serves as a mirror, and you might like your monogram or nickname engraved on the reverse side. The whole idea is definitely practical and is painlessly inexpensive.

Pretty Puss

Cat-lovers should hie themselves to Rena Rosenthal's and see her amusing and decorative accessories for the home. There are kittens carved from wood in rounded flowing lines and disporting themselves in typical poses. A little table has a tile top with a design of cats, but probably most appealing of all is a pair of pottery heads, Siamese in feeling. The pottery has an interesting dull finish in a light shade between terra cotta and brown and the bright turquoise blue eyes should captivate even non-Siamese owners.



House-warming gift, a real oak log treated with chemicals to make your fire glitter with pixie lights for hours. Festively wrapped, Abercrombie & Fitch.

Musaphonic

Super-radios are announced each season; but this fall General Electric has a new instrument called Musaphonic, which seems to make good all claims. Twin high-fidelity reproducers are at least partly responsible for the unusual definition of tone



Colorful berry set in the ancient Kyoto court colors of red, green and yellow. Each piece is made by hand and signed by the potter. From Nippon Kogei.

which has strong carrying powers without overpowering the ears.

Besides the radio, the set contains an automatic player for fifteen records, and has a recording device so that you may preserve any radio programs of special note. And last, but far from least, the cases are a real achievement—beautiful simple traditional lines and fine woods, radio cabinets which are an addition to any room. On display at Manor House, New York.



"Triplikit," a new combination vanity for rouge, loose powder and full size lipstick by Lentheric. In gold with engraved scroll for your monogram.

Squires Blend

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Sterling All

One needn't be a collector of miniatures to be taken with the silver smoking accessories shown by Black, Starr & Gorham this fall. For dining table use there are ash trays in the form of miniature platters, complete with gravy channels. Small scale wine coolers are attractive containers for cigarettes and for the same purpose are Victorian thimbles, which would be equally as good as jigger measures, for "Only a Thimble Full."



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Let Us Eat & Drink

By GURDON NOTT

THE pheasant, the mallard duck are seasonal window dressing well calculated to warm the cockles of the heart. But there is a note of sadness in the sight as well; these birds, prime in quality though they be, are all from highly specialized game farms within easy reach of New York. They are thus a reminder that American game birds may no longer be brought to market from the wild—and, more's the pity, because we were once so wasteful with this great natural resource that the law, in the name of conservation, had to step in and put an end to wholesale destruction.

Few realize what a different state of things there was here when a plentiful supply of game birds was coming in to the metropolitan market—even from points so far away as Texas. In "The Table," which appeared in 1889, Alessandro Filippini, for almost a quarter of a century the Delmonico right-hand man, remarks as casually as may be that the ruffed grouse and its pinnated cousin, the prairie chicken, are "in season" from September first to February first. Even in the wild neither is now anything like as plentiful as in the good old days—nor has either taken kindly to pen-breeding ways thus far. Ducks, swan, geese and brant had the same market time. Woodcock, "fattest in October," could be shot from August first to the same closing date and quail from November on. Most smaller game birds were, of course, off the restaurant list earlier and some had a spring season, too—golden plover, or frost bird, although finer in September and October; upland plover and yellowlegs. The migrant bobolink, called reed bird when it was shot in New Jersey and rice bird if it reached the Carolinas alive, was "very fat" in August and September. The passenger pigeon, "no longer in such immense numbers as formerly," was still available from nestings near enough to a railroad for quick shipment. The birds made a "delicious broil." Doe-birds of that day were a large, and "not inferior" plover.

To return to the present, Scotch grouse was still scarce into early October—about two months after the "glorious twelfth." One of the important shipments found its way to the locker of Davy Jones instead of the Washington Market larder of E. Joseph. These grouse went down with the *Volendam*. The only species of grouse confined in range to the British Isles, the heather-feeding *Lagopus scoticus*, has had a pretty hard year of it, what with wartime added to the variable chances of weather—and shipping conditions have not helped matters. The pretty little speckled hazel hen has had better luck getting out of England; the birds have been coming from Russia. And a great many of them, fifteen hundred to Joseph alone in the early part of the season—each a trifle under a pound and selling at a dollar and a quarter for that weight. Out of Manchuria have come to the exclusive markets the big native pheasant, costing seventy-five cents for each of its three or three and one-half pounds, and that country's partridge, of about the same weight as our own bobwhite.

The Gentleman from Dalmatia

(Continued from page 21)

earlier had she had her very first lesson in obedience work. Up until that time such commands as "Heel!" "Fetch!" and "Stay!" were just so much more of the gibberish she was accustomed to hearing human beings utter.

Io, to confound those who say that old dogs cannot be taught new tricks, came along steadily through the various degrees of obedience work, the C.D. and the C.D.X. and finally was eligible for the utility dog's toughest hurdle, the tracking test, at the last show of the autumn season on Long Island. There were six other contenders of various breeds in what all agreed was a tough test and Io, alone, managed to satisfy the judge that she was qualified for a passing grade. And just to prove that intelligence in the Dalmatian is not by any chance only to be gained by age, Io's owners, Mr. and Mrs. Harland Meistrell, have started a puppy named Kotor, which at the age of ten months, gained the extremely high score of 94 in novice obedience competition.

As a matter of fact, the history of the Dalmatian shows that his intelligence was in a measure responsible for the breadth of his popularity. In the old days in Europe he was often used in circus acts not only because he worked with the horses so naturally but also because his extremely retentive memory made it easy to teach him the desired routine. The circus nomads, frequently gypsies, used him both as a performer and as a guardian for their wagons. It was from this that he graduated to the equippages of the wealthy class, often barking a path ahead of the coaches, galloping along under their wheels or even performing the difficult feat of keeping under the pole between the leaders and the wheelers.

From early times the Dalmatian appears to have been a popular dog in the countries along the shore of the Mediterranean; spotted dogs resembling him appear in early art and sculpture. Most kennel historians agree that he first gained widest popularity in Dalmatia, on the eastern side of the Adriatic, and the name Dalmatian is applied to him in writings of about the time the American colonies were thinking that it would be nice to have their independence.

The early writers on dogs indicate that he was used as a watchdog, a shepherd's companion, a draft dog, an exterminator of rats, a bird dog and, in packs, for running down stags and boars. Now, outside of private homes and kennels, he is most generally found around fire houses where he has remained the most popular mascot—although the horses, which brought him there in the first place, have had to give way to motors.

The Dalmatian Club of America could hardly be considered impartial in speaking of its pet, but there is decidedly justification for the way in which it sums up the good qualities of the breed. In its description it says: "Fashion has not distorted the Dalmatian to make his whelping difficult. He is born pure white, develops quickly and requires no cropping, docking, stripping or artifices of any sort. He is all ready for sport or the show just as nature made him. He is extremely hardy, an easy keeper, suited to any climate. He requires only the minimum of care, for he is sturdy and neat and cleanly. He is happy any place from palace to stable so long as his master is with him. You must know him to appreciate him, but you will find that those who really understand and love him have only second place in their hearts for any dogs other than the Gentleman from Dalmatia."

The spots are the most individual characteristics of the Dalmatian and are the most important of the items on which his qualities are judged. They can be either black or liver in color, but what is desirable is that they should be clearly defined and not intermingle. The spots on the body should be bigger than those around the face, head, ears, legs and tail. The general color should be pure white with no intermingling of the color from the spots.

Of course, the spots aren't everything. Having been developed to keep up with horsedrawn vehicles from morning till night, the Dalmatian should be a strong and active dog, with a depth of chest that would prevent him from becoming winded after he had gone a short distance.

In all, he is a striking looking fellow, an ornament to any home as well as an ideal companion. And with so much to commend him it is not surprising that he did not follow the horse from the everyday scene into its present more limited although valuable sphere.

November Nights in Town

AT this time of year, when the world of fashion is settling itself in town again, the Waldorf-Astoria is making the variety of appeal that has become tradition. This is an appeal bound to be answered early and well by no end of out-of-town folk who look upon the huge Park-Avenue hostelry as the very heart of the largest city in the country. And it certainly does seem such when the National Horse Show at Madison Square Garden is on in November. There has been this close association during the exhibition ever since the first Waldorf-Astoria was built on the Fifth Avenue site of the two Astor houses—this when there was an earlier Madison Square Garden. In those days the establishments were only several blocks apart and now their crosstown separation is even less.

The Sert Room at the Waldorf-Astoria, with its marvelous *Don Quixote* murals, has Eddy Duchin and his orchestra down from the Starlight Roof for dinner time. They will also be there for supper time, but will alternate then with Mischa Borr and his tango-rhumba band. And as a novelty there are Los Chavalillos Sevillanos—otherwise Rosario and Antonio, the "little kids" from Seville who have won such great acclaim in all the Spanish speaking countries. Carol Bruce sings for your supper after her evening's appearance in that outstanding hit, "Louisiana Purchase." She torches it contralto fashion. In the Empire Room on the other side of the house, and as distinctive in its way as the Sert, the Kay Kyser orchestra, which means specialty entertainers incidentally, will be on hand for both dinner and supper—barring, as usual, Sundays. At Dinner the Mischa Borr orchestra will play for the dancing.

Informal, but sophisticated; fresh and gay. That is perhaps the best description of the first floor show in the history of the Persian Room at The Plaza. Furthermore, it is clean; it will cause no one to blush. It is Russell Markert's show that does the blushing: there is a pink note throughout and in the coachmen burlesque the mustaches as well as the costumes are of that hue. In this mixture of various acts it is John Buckmaster who keeps the gathering in the Persian Room laughing. Here he seems better than ever as an imitator; he is screamingly funny taking off the stranger who is so free to pat and speak to your dog and again when he roars like the M.G.M. lion on the screen.

The very name, Flores de la Noche, is well calculated to make one want to drop in at the Rainbow Room for dinner or later in the evening. "Night Flowers," so devised by Jack Cole—the dancer featured in it—is an intimate revue, with Latin-America drawn upon for its lively character as well as its themes. More of this flavor, and excellent in quality, is provided by the guitar music of Vicente Gomez. The Eddie Le Baron orchestra plays for the dancing as well as for the salon review—which goes on at a quarter past nine, runs half an hour or so and is repeated fifteen minutes after midnight.

For some time Sherman Billingsley has had the town guessing about that new room adjoining the Stork Club which is to have its swanky opening the latter part of this month. At last accounts he was letting out no more than this much of his secret: an even dozen artists have picked out a comely girl each and painted her portrait as a feature of the mural decoration of the room. And for good measure there will be a portrait of the artist himself by the side of his contribution to the ensemble. The painters, all of Arthur William Brown's selection, include himself as well as James Montgomery Flagg, Floyd Davis, John Falter, Bradshaw Crandell, Carol Edmundsom, Dean Cornwall, Al Parker, Russell Patterson, John Gannom, Gilbert Bundy and John LeGatta.

With Harry Woodhall as master of ceremonies, the Weylin has a newcomer of especial interest in Michael, the six-foot-four singer who accompanies himself on a guitar and likes "requests." He sings in the bar, where there is always entertainment at cocktail time. In the freshly decorated Caprice Room one may have—and nowhere else—Hunting Hall turkey and also the Black Angus beef from New Jersey.

Election Night at the Ritz-Carlton will start the new Lark Club on its way with the first of a series of parties that will be continued on New Year's Eve and later in 1941. These parties will have the blending of society and professional folk which became a definite trend after the World War. Among the names associated with the venture are Mr. and Mrs. William Rhinelander Stewart, Mr. and Mrs. Messmore Kendall, Mr. and Mrs. Roy E. Larsen, Mr. Jerome Zerbe, Mr. and Mrs. Esmond Bradley Martin, Mr. Conde Nast, Mr. and Mrs. Dwight Deere Wiman, Mr. and Mrs. William Mairs Duryea and Miss Margalo Gillmore.

A novelty at the Coq Rouge is the appearance there of the first important band since the room opened, six years ago. This is Val Ernie and his players. At the "Starlit Hours" the policy of bringing over from Broadway some entertainer is being followed. Frank Bonacchini is on hand to greet his loyal following, as is Gigi, who knows most of the guests by name and who sees to it that his waiters know each table's peculiar wants. The customers come back again and again, which shows that in this case the proprietor must be right.

Olga Baclanova, known to stage, screen and radio alike, is a bright light of the opening of the season at the Casino Russe. Reginia Cova, who is on the bill with her, has international repute as a *diseuse* but is new to this country. Gypsy Markoff is playing her accordion, George Doubrovsky is singing and Veralle and Polinoff are doing character dances.

At Theodore's just now they are specializing on breast of chicken Tourangell, which is noodled and covered with a white wine sauce. Then there are those light profiterolles, with hot zabaglione sauce for dessert.

With Anton Refregier's murals as

(Continued on page 50)





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Catalogs sent on request after November 10th.

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Nimrod's Month of Months

(Continued from page 23)

steals down from his wild haunts among the giant rhododendrons, and evergreen rock-calmias, to nearer woodskirts, and cedar-brakes margining the red buckwheat stubbles, to be found there by the staunch dogs, and brought to bag by the quick death-shot, "at morn and dewy eve," without the toil and torture, often most vain and vapid, of scaling miles on miles of mountain-ledges, struggling through thickets of impenetrable verdure among the close-set stems of hemlock, pine, or juniper, only to hear the startled rush of an unseen pinion, and to pause, breathless, panting, and outdone, to curse, while you gather breath for a renewed effort, the bird which haunts such covert, and the covert which gives shelter to such birds.

In this month, if no untimely frost, or envious snow flurry comes, premature, to chase him to the sunny swamps of Carolina and the rice-fields of Georgia, the plump, white-fronted, pink-legged autumn Woodcock, flaps up from the alder-brake with his shrill whistle, and soars away, away, on a swift and powerful wing above the russet tree-tops, to be arrested only by the instinctive eye and rapid finger of the genuine sportsman; and no longer as in faint July to be bullied and bungled to death by every city pot-hunter, or every pottering rustic school boy, equipped and primed for murder, on his Saturday's half holiday.

In this month, the brown-jacketed American hare, which our folk *will* persist in calling *Rabbit*—though it neither lives in warrens, nor burrows habitually under ground, and though it breeds not every month in the year, which are the true distinctive characteristics of the Rabbit—is in his prime of conditions, the leverets of the season, plump and well-grown; and the old bucks and does, recruited after the breeding season, in high health and strength, and now legitimate food for gunpowder, legitimate quarry for the chase of the merry beagles.

In this month especially, the Quail, the best-loved and choicest object of the true sportsman's ambition; the bird which alone affords more brilliant and exciting sport than all the rest beside; the bravest on the wing, and the best on the board; the swiftest and strongest flyer of any feathered game; the most baffling to find, the most troublesome to follow up, and when followed up and found, the most difficult to kill in style; the beautiful American Quail is in his highest force and feather.

A Cocktail Novelty

The soy bean, which goes into your Ford car whether you know it or not and into your mouth if you like it, seems to most more or less of a novelty here. It is far from that, save in some forms of its use—such as the Salty Soys that are being used at cocktailing time as an appetizer or at other hours as a nut—even though this is a bean. Yet the soya, or soja, has been in cultivation here since 1804. It was not regarded as an important food product, let alone its rich oil value, until the early part of this century. Outside of the United States it is still confined to its native Southeastern Asia.

It was cultivated in China, and also in Japan, long before men made written note of things and remains the most important legume grown in those countries.

Foreign Teams at the National

CAPTAIN Armando Abarzua, here for the first time as a member of the Chilean team, has come with the reputation of being among the finest riders in his country. His teammates, Major Eduardo Yanez, Captain Pelayo Izurieta and Captain Armando Fernandez, are on the other hand no strangers to the Madison Square Garden arena. They were members of the team that carried off, in 1938 and again last year, the trophy presented by the President of Chile for the three-phase low-score jumping competition. Captain Fernandez and Captain Izurieta tied for the individual military jumping championship last year—with the former taking the title by benefit of the flip of a coin. Their mounts for two faultless rounds over difficult obstacles, Andina and Gringo, are again stabled at Governor's Island awaiting the opening—along with the veteran Chileana, here for the sixth time and proud of having traveled more than sixty thousand miles between Santiago de Chile and New York.

All of the Mexican army officers, likewise early arrivals here for show practice, have names familiar in the horse world. Major Villarreal, the leader, was here two years; Captain Ramiro R. Palafox is the half-blooded Indian who created such a sensation last year and the year before, Captain Joaquin S. Chagoya was also at the Garden in 1938 and Captain Umberto Mariles and Captain Misael R. Ponce were in the 1939 team. Captain Mariles it was who, on the opening night a year ago, won the much-coveted Bowman Challenge trophy and Captain Palafox was equally fortunate, for the second successive year, with the Whitney Stone won five nights later. Captain Palafox is the only officer who has made perfect rounds over the hazardous course of the latter competition. Both officers are expected to defend the trophies this month.

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Nut Trees

(Continued from page 41)

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As trees go, the nut-bearing ones are not expensive. A large black walnut tree, for quick results, can be had for less than twelve dollars. This will be twelve to fifteen feet high. Hickories and hardy pecans of like size are a little less. A Chinese chestnut four or five feet high may be had for as low as a dollar and quarter. What better long-time investment?

November Nights

(Continued from page 49)

a background, Cafe Society East has Hazel Scott swinging Bach as well as singing blues; those "boogie-woogie" pianists, Albert Ammons and Pete Johnson; the Golden Gate Quartet and Teddy Wilson's orchestra.

Very likely the most important factor in the sixteen years' success of the Russian Kretchma in East Fourteenth Street is the circumstance that Peter Meniroff has kept it distinctively Russian. This with stress laid on true and tried favorites. Genia Dolova is a new dancer this season and there is a new Samarkand Lounge for the informal last show.

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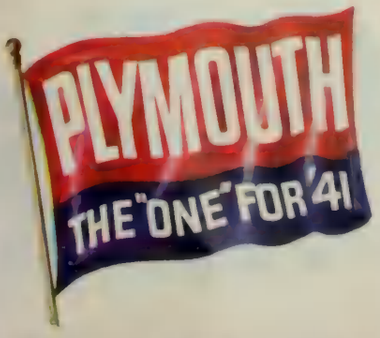
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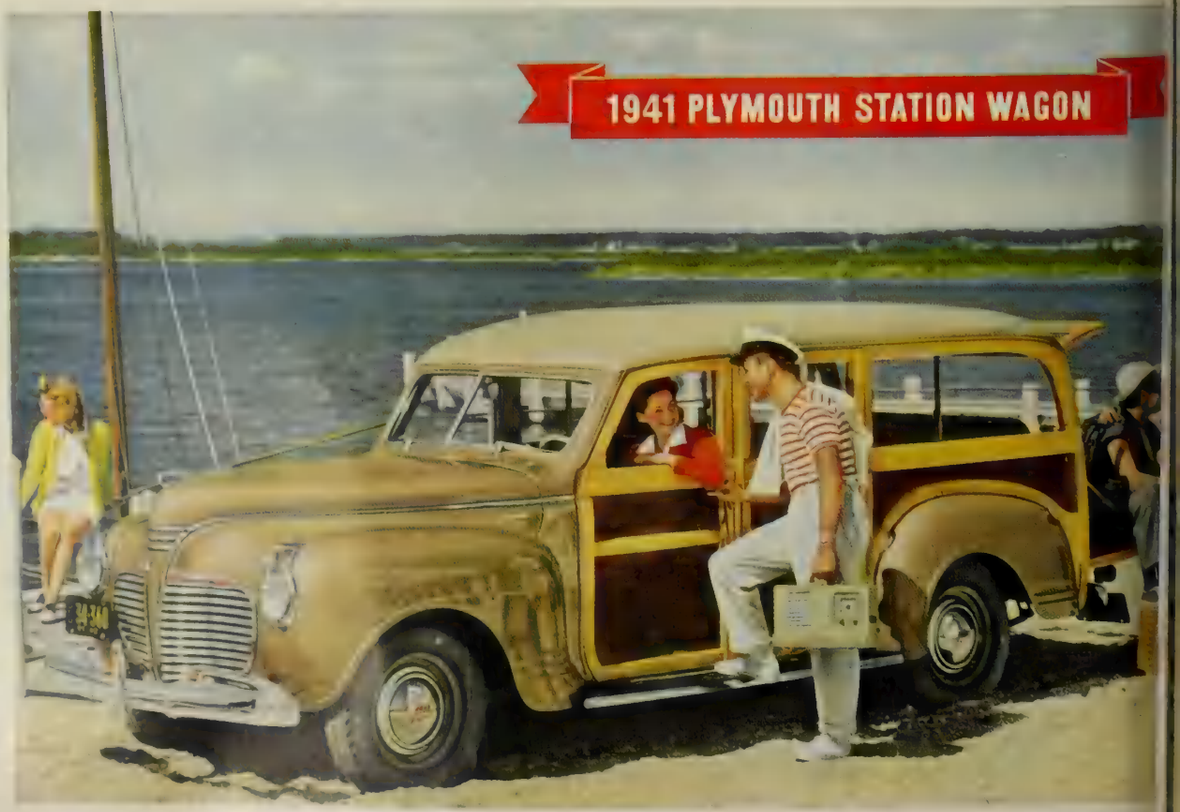
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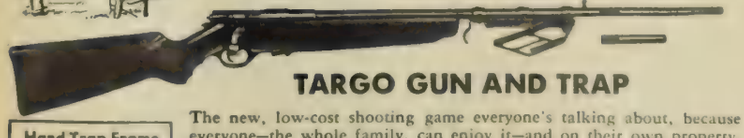
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Calendar of Sports

DOG SHOWS

Dec. 1 American Sealyham Terrier Club; Chicago.
1 Central States Airedale Terrier Club (License); Chicago.
1 Central States Dachshund Club (License); Chicago.
1 Chicago Bulldog Club; Chicago.
1 Chicago Collie Club; Chicago.
1 Chihuahua Club of America; Chicago.
1 Cocker Spaniel Club of the Middle West (License); Chicago.
1 Doberman Pinscher Club of America; Chicago.
1 English Springer Spaniel Club of the Central States; Chicago.
1 Fox Terrier Club of Chicago (License); Chicago.
1 Irish Terrier Club of Chicago (License); Chicago.
1 Mid-States Chow Chow Club (License); Chicago.
1 Mid-States Boxer Club (License); Chicago.
1 Mid-West Great Dane Club (License); Chicago.
1 Mid-West Schipperke Club (License); Chicago.
1 Mid-West Standard Schnauzer Club (License); Chicago.
1 Scottish Terrier Club of Chicago (License); Chicago.
1 Western Boston Terrier Club, Inc., (License); Chicago.
1 Western English Setter Club, Inc., (License); Chicago.
1 Western Irish Setter Club, Inc., (License); Chicago.
1 Western Pomeranian Club (License); Chicago.
1 Western Specialty Clubs Association; Chicago.
1 Newark Kennel Club; Newark.
7–8 Blue Water Kennel Club (License); Port Huron, Michigan.
8 Detroit Cocker Spaniel Club (License); Detroit.

FIELD TRIALS

Dec.
1–4 Cherokee Beagle Club; Cleveland, Tennessee.
7–8 Oklahoma Beagle Club; Oklahoma City.
9–13 Pointer Club of America; Pinehurst.

FOOTBALL

Dec. 7 University of Hawaii vs. San Diego State; Honolulu.
14 University of Hawaii vs. Denver; Honolulu.
25 University of Hawaii vs. Fresno State; Honolulu.

GOLF

Dec. 28–Jan. 1 Midwinter; Pinehurst.
30 Women's Christmas; Pinehurst.
Mar. 18–20 North and South Open; Pinehurst.

HORSE SHOWS

Dec. 1–7 International Live Stock; Chicago.
7 Inter-School; Greenwich.
27 Junior; Pinehurst.

MOTOR BOAT SHOWS

Jan. 10–18 Grand Central Palace.

RACING

Dec. 1–2 Bay Meadows; San Mateo, California.
20–Jan. 7 Tropical Park; Coral Gables, Florida.
28–Mar. 8 Santa Anita, California.
Jan. 8–Mar. 1 Hialeah Park; Miami.
Mar. 3–Apr. 10 Tropical Park; Coral Gables, Florida.

SPORT

Feb.
15–23 National Sportsmen's Show; Grand Central Palace.

TENNIS

Dec.
21 Southern California Midwinter Championships; Lakewood Tennis Club, Long Beach.
26–28 Midwinter Tournament; Balboa Park, San Diego.
28 Sun Bowl Tour; Tennis Club, El Paso.

AVICULTURE

Dec. 7–8 Bird Fanciers' Association Show; Hotel Lexington.
Feb. 15–23 Game Birds Show; Grand Central Palace.

FLOWER SHOWS

Mar. 17–22 New York
17–22 Boston
22–30 St. Louis
23–30 Seattle
23–Apr. 5 Chicago
24–29 Philadelphia
Apr. 5–12 Detroit
29–May 4 Oakland, California

CONCERTS

Dec. 4 Diaz Musicale; Pierre.
9–16–23–30 Bagby Musical Morning; Waldorf-Astoria.

FIRST NIGHTS

Dec. 2 "Un Ballo in Maschera"; Metropolitan Opera House.
2 "Romantic Mr. Dickens"; Playhouse.
5 "Mum's The Word"; Belmont.
7 "Out West It's Different"; Princeton.



Photo: Bert Morgan

At Ligonier, Pennsylvania, when the notably fine autumn races of the Rolling Rock Hunt were run. From left to right, Mrs. Richard K. Mellon, the former Miss Constance Prosser; Colonel Lord Barnby, who is at The Barclay in New York; Mr. Mellon, the Master of this hunt; Miss Banning Grange, of Bryn Mawr; Mr. Franklin B. Voss, of Hewlett, and Mr. Harry D. Kirkover, of Buffalo and Camden, South Carolina.

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Photo: Lou Farris.

Competing for the Griffen Memorial. Wayward Son (12) owned by Knight Herron, won this steeplechase, two miles over brush, with Ambrose Clark's Sailmaker 2nd. (9) coming out second. The respective professional riders are McGovern and McGrath.

AT THE ART GALLERIES

Dec. 1 Paintings by Living Americans: Metropolitan Museum of Art.
1 Pressed Glass; Brooklyn Museum.
1 American Society of Miniature Painters; Hotel Gotham.
1 Art and Crafts; American Fine Arts Building.
1–2 Paintings by Philip Reisman; Associated American Artists'.
1–7 Wax Sculpture by Luis Hidalgo; Arden.
1–7 Paintings and Drawings by Helen Sawyer; Milch.
1–9 Sculpture by Leo Amino; Artists'.
1–9 Paintings by James Lechay; Artists'.
1–12 Paintings by Antonio P. Martino; Macbeth.
1–14 Paintings by Loren MacIver; Pierre Matisse.
1–15 Survey of American Paintings; Carnegie Institute, Pittsburgh.
1–15 Contemporary Water Colors; Worcester Art Museum.
1–21 Mahonri Young Retrospective; Kraushaar.
1–25 Portraits, Sport Pictures and Chinese Porcelains; Frank Partridge.
1–30 Paintings and Sculpture; Museum of Modern Art.
1–30 National Ceramic; Albright, Buffalo.
1–31 Budget; Associated American Artists'.
1–31 Walt Disney; Los Angeles County Museum.
1–Jan. 5 Britain at War; Museum of Modern Art.
1–Jan. 14 Retrospective Paris Fashions; Museum of Modern Art.
1–Jan. 26 Art of the Jeweler; Metropolitan Museum of Art.
2–20 Paintings by Manfred Schwarz; Lilienfeld.
3–14 Paintings by John Young-Hunter; Hotel Gotham.
3–21 Water Colors by Gordon Grant; Grand Central.
3–28 American Prints; Grand Central.
5–25 Water Colors by Joseph Margulies; Associated American Artists'.
10–14 Paintings by Claude Buck; Grand Central.
Jan. 7–27 National Association of Women Painters and Sculpture; American Fine Art Galleries.

ART EXHIBITIONS

1–2 Paintings from Whitney Museum of American Art; Albright Gallery Buffalo.
1–7 Oils, Tempera and Screens; Buzzelli.
1–25 American Veterans Society of Artists; Barbizon-Plaza.
1–29 Edouard Vysekal Memorial; County Museum, Los Angeles.
1–31 Walt Disney; County Museum, Los Angeles.
1–31 Karoly Fulop; County Museum, Los Angeles.
1–31 Paintings by Charles A. Aiken; The Fifteen.
2–14 Water Colors by Raymond Hill: Morton.
2–15 Sculpture and Water Colors by Jo Davidson; Knoedler.
2–21 Paintings by Channing Hare; Kleeman.
2–31 Young Collectors'; Perls.
9–21 Sculpture by Challis Walker; Passedoit.
12–31 Seven Hundred Years of Sporting Literature; Grolier Club.
16–28 Sculpture by Leila Usher: Morton Galleries.
16–28 Water Colors; The Fifteen.
16–28 Silk Screen Printing: Morton.
16–31 Water Colors by Henrietta Hoopes; Knoedler.
21–31 Anniversary; Buzzelli.



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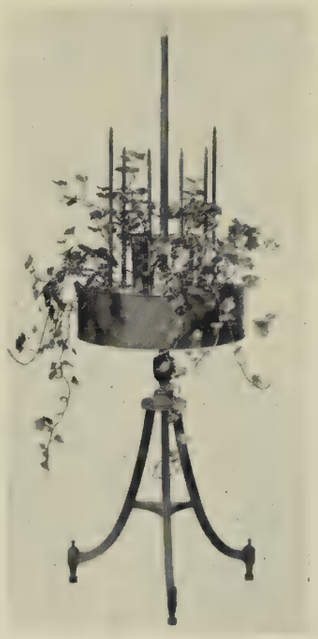


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Volume LIII December 1940 Number 1

Henry S. Adams, Editor
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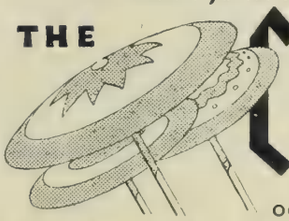
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The SPUR of the Moment

BIRTHS

AYERS, Mr. and Mrs. Allan F. (Jane McKendree), a son, Allan F. Ayers, 3rd; New York, October twenty-ninth.

ANDERSON, Mr. and Mrs. Nils, Jr. (Jean Ferris), a son; Montclair, New Jersey; November first.

BRETT, Mr. and Mrs. Philip M., Jr. (Elizabeth Minot Weld), twin daughters, Elizabeth Weld Brett and Katryna Rombouts Brett; New York, November sixth.





MISS JILL WARBURG **MISS JOAN METZGER**

At the autumn Charity Horse Show in the Brookville section of Long Island. Miss Warburg is the daughter of Mr. and Mrs. Paul Felix Warburg of White Plains and Miss Metzger, who was a winner in the horsemanship class at this exhibition, is the daughter of Mrs. Edward F. Hutton of Westbury. Photos: Bert Morgan.

CHUBB, Mr. and Mrs. Percy (Corinne R. Alsop), a son; New York, October twenty-third.

CLARKE, Mr. and Mrs. George M., Jr. (Jeanette G. Litchfield), a daughter, Sandra Lawrence Clarke; New York, October fifteenth.

COCHRAN, Mr. and Mrs. William Watts (Mary Willis Vanderpool), a daughter, Lois Cochran; New York, October seventeenth.

CURRY, Mr. and Mrs. Edgar H. (Nancy Stewart), a son; New York, October thirtieth.

EGGLESTON, Mr. and Mrs. Richard Henry, Jr. (Ella-Marie Poor), a daughter, Helen Ashhurst Eggleston; New York, November eighth.

FOSHAY, Mr. and Mrs. William Ward (Ella Milbank), a daughter, Katharine Fowler Foshay; New York, October twenty-third.

LANE, Mr. and Mrs. John B. (Katherine T. Manning), a daughter, Barbara Manning Lane; New York, October twenty-fifth.

LAWRENCE, Mr. and Mrs. David (Nancy Wemple Bissell), a daughter, Mary Louise Lawrence; New York, October twenty-eighth.

NILES, Mr. and Mrs. Nicholas (Marian L. Freeman), a son; New York, November twelfth.

PERKINS, Mr. and Mrs. Seymour, Jr. (Esther Moody Barlow), a son, Seymour Perkins, 3rd; Plainfield, New Jersey, November ninth.

RICHARDSON, Mr. and Mrs. Arthur W. (Hope L. Livermore), a son, Philip Livermore Stevenson; New York, October thirty-first.



At Santa Barbara's Biltmore. Miss Eleanor Frothingham, debutante daughter of the Theodore Frothingham Jrs. of Boston. Badminton with Paul Flato diamonds.

SLACK, Mr. and Mrs. Henry C. (Marianne J. Houston), a daughter, Rosalie Terry Slack; New York, October eighteenth.

VANDEVEER, Mr. and Mrs. Wellington (Jeanne Poillon), a daughter, Pamela Hanford Vandeveer; Binghamton, New York, October twenty-fourth.

WHITMAN, Mr. and Mrs. Roger C. (Penelope Grenville Hunter), a son, Michael Curtis Whitman; New York, November third.

YARDLEY, Mr. and Mrs. Alfred J. (Augusta H. L. Du Val), a son; New York, October eighteenth.

BENEFITS

1-3 Paintings by Anthony Tieme, for Holland Relief; Paine's Furniture Company, Boston.
2 "Ice Follies," for Musicians' Emergency Fund; Madison Square Garden.
12 "Tristan und Isolde," for Vassar Club; Metropolitan Opera House.
Jan. 10 "Manon," for Barnard Alumnae; Metropolitan Opera House.

DANCES

3 Yorkville; The Plaza.
6 Supper Club; Nassau Tavern, Princeton.



In the Old Dominion. Mr. Amory S. Carhart of Tuxedo Park, the Master of the far-famed Warrenton Hunt. Photo: Freudy.



At Coral Beach. The E. Aldrich Kniffins of New York, sojourners at Windermere, in Bermuda. Photo: Scott Seegers.



In Bermuda. Mrs. Barklie McKee Henry, daughter of Mrs. Harry Payne Whitney, at her Wreck House. Photo: Scott Seegers.



In Hot Springs, Virginia. Mr. J. Gordon Douglas of New York at the Bath County field trials. Photo: Homestead Studio.

The Theater in Autumn

NO DOUBT the musical, or more often than not somewhat unmusical, shows of the day do mean escape to many who are sorely tried in one way or another. This is, however, no more than a part of the answer to the question as to why it is that this type of entertainment has been taking in most of the big theater money all through the autumn. They are light and frothy, for one thing; and therefore appeal particularly to no end of people who are not fleeing tragedy and the thought of it but are just naturally—as they say out in Indiana—keen for a gay evening. But there is another reason, and a patent one; the new musical shows have been better in their way than the plays in theirs. "Charlie's Aunt" is excepted since it is a revival—and so good a one that it seems as fresh a farce as in the days when Etienne Girardot was the female relative from faraway Brazil.

"Panama Hattie", starting off as a smash and bang hit and thus bidding fair to hover over, rather than below, the thirty-thousand-dollar weekly mark for months ahead, is a phantasmagoria of color come true. It offers a fascinating, as well as animated, panorama of tones which are all the more fascinating in that they keep safely away from the extreme of musical show gorgeousness—even though there is going far beyond the gayety range in Isthmian color. The eye, therefore, is more than grateful to Raoul Pene Du Bois—who designed both scenery and costumes, and the ear should be grateful to Emil Waldteufel—to whose charming music the grandparents of present-day debutantes danced in their youth. In the "You Said It" number, Cole Porter lets the Waldteufel bird out of its cage to sing a few bars of a once familiar, very tuneful waltz again and again. Oh well! "Panama Hattie" is made up of many things and it must be said on behalf of B. G. De Sylva that he is a good mixer. Even the stalest of the jokes do not go so far back as to have had "paresis in the days of old Rameses". This is rather more than a show; it is an achievement, which will bring Mr. De Sylva in a lot of money as the reward of his capacity for taking pains. Meanwhile, Ethel Merman, who has the title role, is not doing so badly herself. She is said to be drawing eight per cent of the gross, on top of a salary of two thousand dollars a week. The total may run up to forty-five hundred, an amount it takes the President of the United States and some pretty big corporation heads three times as long to earn.

Katharine Cornell always has William Shakespeare on her mind. And it would surely be the other way around were the Bard still walking along the Avon. For some time it seemed as if *Isabella* in "Measure for Measure" would be the role on which this actress would concentrate her highly intelligent attention; the play, with all its artistic appeal has been lost to sight here since the golden days of Modjeska's career. But the play set to music by Richard Wagner in his early days has been laid aside and now it is "Antony and Cleopatra"—which has had no adequate production here since the inauguration of the New Theater's ill-starred career. A wiser choice of a Shakespearean play for a run a year hence, of course. Miss Cornell's *Cleopatra* of Egypt is bound to be a portrait to hang beside her *Juliet* of Italy.

Broadway would seem to be the natural place for a revival of Bulwer-Lytton's "Richelieu" in this day and generation. It is; but the honor went to the Maplewood Theatre in New Jersey's community of that name—with Walter Hampden wearing the mantle that was, with so much distinction, Booth's many years ago. This circumstance emphasizes the importance a "straw hat" playhouse, only twenty-six miles from Broadway, has achieved in its second season—this year's being extended far beyond the summer length. "The Male Animal," "The Time of your Life," "Biography," "The Guardsman," "No Time for Comedy" and "Margin for Error" offer ample proof of the theatrical fare it has got in the way of offering.

MANY HAPPY RETURNS OF THE DAY

December 3—A. Atwater Kent
December 5—Walt Disney
December 6—William S. Hart
December 8—Fiske Kimball
December 10—John Jacob Astor
John Cudahy
December 11—Fiorello H. La Guardia
December 12—Rachel Crothers
December 14—Jane Cowl
Brock Pemberton
December 15—Maxwell Anderson
December 16—Mrs. James Lee Laidlaw
Frederick S. Peck
December 19—Oliver La Farge 2nd.
Gerald P. Nye
December 21—Lynne J. Frazier
Albert Payson Terhune
December 22—Deems Taylor
December 23—Connie Mack
December 24—Mrs. Charles G. Ayres
Ruth Chatterton
William S. A. Pott
December 30—Alfred E. Smith



In Africa again. Sir Charles Dundas and Lady Dundas in their apartment at Hampshire House just before they left for Cape Town. Sir Charles, formerly Governor of the Bahamas, is now Governor of Uganda. Photo: Arthur Stettner.



At the Capitol. Mrs. Frank C. Henderson, to see the première of Charlie Chaplin's movie, "The Dictator." Photo: Bert Morgan.



Season's debutante. Miss Pauline Curtis, daughter of Mr. James F. Curtis of Roslyn, Long Island. Miss Curtis is in the Hampshire House apartment of her mother, Mrs. John M. Gross, of Bethlehem, Pennsylvania. Photo: Arthur Stettner.

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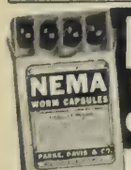


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Father and the boys get together at the Knightscroft Kennels in the West Nyack section of the Hudson River country. These typical Irish setters are, from left to right, Little Nemo, at five weeks; Knightscroft Kim, at five months; Knightscroft Dublin Derry, at eighteen months, and the pardonably proud Milson O'Boy 2nd.

The Field-Training Angle

By ARTHUR ROLAND

"WHAT'S the matter with Irish setters?—They're all right!" Many times in the course of a year, I am called upon to expatiate on that variant of the old popular song about father. And it happens most often about this season when, having seen English setters and pointers far outnumbering the handsome red hunters in the field, novices want to know why.

There is nothing the matter with the Irish setter. The matter is with the owners and handlers who want the quick and easy road to field trial victories and know that it takes more time and trouble to school an Irish setter properly for field competition than it does an English setter or a pointer. Some of the greatest of all field dogs have been Irish setters, but they did not attain their top ranking so quickly.

Unquestionably the Irish setter is more sensitive than his English cousin or the pointer. He will not respond to the harsh discipline that can quickly break one of the other's faults. It requires patience and understanding to a greater degree than most of the professionals can

(Continued on page 44)



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That is to say, the organizations approved by the hunts committee of the National Steeplechase and Hunt Association and the Masters of Foxhounds Association of America. It is the latter which has jurisdiction over all hunting matters, this through a geographically representative committee headed for 1940 by Charles S. Cheston and Earl S. Potter as chairman and vice chairman. Virginia, which leads the list of recognized hunts, is represented by A. S. Craven; New England by Bayard Tuckerman, Jr., New York by F. S. von Stade, New Jersey by Anderson Fowler, Pennsylvania by Mr. Cheston, Maryland by William Wallace Lanahan and the Middle-West by S. Prentice Porter.

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WICOMICO HUNT; Salisbury, Maryland. H. J. Vander Bogart and W. H. Jackson, II, joint Masters.

HUNTING OVER AMERICAN COUNTRY

It is known that the early settlers from England in what was destined to become the United States of America brought horses and hounds, even foxes, to these shores. The Englishman may leave his country; but in the course of time his sport is bound to follow him. Lord Fairfax, who settled on the Northern Neck in 1739, was in Virginia no more than two years before he had horses and hounds from overseas and foxhunting on his estate as a regular thing. By 1766 the Gloucester Foxhunting Club was carrying on the sport in the Philadelphia country. As to the Brooklyn Hunt being in active evidence in 1789, with George Washington "Esq." as one of its subscribers, there appears to be doubt of its right to be so designated in the annals of horse and hound. The credit of being the oldest hunt club on this continent with respect to continuity of the sport along the traditional lines belongs to the Montreal, at Grande Fresnière.





You go up to the summit, as well as down from it, with a thrill at Sun Valley in Idaho.

Enchantment ON SNOW

By BRIAN MEREDITH, author of "Escape on Skis."

I REGAINED my breath and looked at the landscape. There was a lot of it, and it seemed very far below. I kicked my skis emphatically to clear the snow from the running surfaces, and looked as if I were impatient to start down-hill. In reality I was afraid I would slip.

My mind ran something like this: this is all very beautiful, but you are a fool. This is an amazing view back over the Bow Valley towards Lake Louise; yes, just look at it; but you are a fool, you are tired and you are frightened. You have never, ever, seen such mountains, such snow-fields, such scenery as you are seeing at this instant, but your knees are wobbling, your heart is thumping and you are no more a skier than you are a ventriloquist. You are shivering not because you are cold or tired from climbing, but because you are scared; you are a louse.

Far below me tiny black figures stood out against the whiteness of the snow. One of them waved, and minutes later the ghost of a cry came up to me. From just above tracks in the snow showed where they had been, and from where they had headed down the hill in a series of runs and swings until they had dropped over the crest of a steeper descent.

You are a louse. You are, moreover, a yellow-bellied louse, and you've got to ski down there. Look, they're waiting for you, and watching. Go on, don't jitter any more. Get going.

The reader may argue that I was severe with myself, but I had to be. My ego had to be called a louse until it got fed up and said it wasn't. Then it moved.

All right then, I'm not a louse. Here goes. My ski tips pointed downhill and sank in the deep powder snow. The snow piled up in front of my feet and held me back as I start to slide. It made me stagger and start to plunge forward. I was not accustomed to such deep snow, and to have my ski points vanish in the whiteness as they did was like finding that the front of my car had disappeared in a fog.



Courtesy: National Parks of Canada

"Snow is beautiful, as beautiful as the ocean or the sky or the sands of the desert, and high mountains in winter are exciting, living things to have about one."

"Winter, the snows of winter, and the special things associated with it like ski-ing."
Courtesy: Canadian Pacific Railway



Photo: Odie Monahan

"In the high country, in that alpine Never-Never-Land."

Youth, health and happiness, symbolized figures in ski-togs.

Hold up, you fool, don't stagger. Keep your feet. Stick to it. You'll make it.

I was moving faster now, and the resistance of the snow seemed less. The tip of my skis broke the surface of the snow ahead of me, and as the pace increased they floated higher, like an aquaplane gathering speed.

Look, you're making it. You're doing fine. You're not a louse. You're magnificent . . . magnificent. Now stem. You must turn soon.

As I changed from being a louse into a daring marvel, into something god-like and heroic, I was caught up for several seconds in the thrill that makes ski-ing what it is. The moment of ecstasy that justifies almost the whole fantastic business was mine. I was floating now on top of the snow. I could feel it speeding beneath my skis, hear it hissing past as I cut down through the surface, imagine it pluming high behind me like the wake of a racing motor-boat. The wind streamed against my face. My pulse was galloping with excitement.

Turn now, turn, you fool. Put all your weight on that outside ski. Stem with it, lean over it. Hold on.

I was on the crest of the steepest slope now, and the figures at the bottom resolved themselves into recognizable friends waiting a hundred yards ahead and below me. The gradient dropped more quickly away. It looked like a cliff. My heart was wedged behind my back teeth. Hold up. Hold up, you louse you . . . oh, help. . . .

My feet began to wabble separately, and individually. They were wide apart, and they tried to go wider. My fall began a good twenty yards before I finally disappeared. There was a great explosion of snow.

And just what I thought and probably said out loud when I emerged, completely unharmed, is not to be printed.

Jim Boyce, the guide, was standing over me. "That was swell," he said laconically. "You were below the surface for a good five minutes. We got you coming up for the second time."

I was ski-ing for the first time in the High Country, in that alpine Never-Never-Land above the tree-line. I was in the Canadian Rockies in winter.

Since then I have skied a lot more above the tree-line, and below it, and I manage a little better, and don't fall so spectacularly. But fundamentally I have tried to be a tourist or a hiker on skis rather than an expert in any one form of technique. I have skied a couple of hundred miles in the Canadian Rockies.

Does it interest you, even though perhaps you have never seen skis, or snow? It's just like canoeing, or riding, or bicycling through the country. It's a perfect way of traveling, and it has given me much happiness.

Winter is the most wonderful of the seasons; snow is beautiful, as beautiful as the ocean or the sky or the sands of the desert and high mountains in winter are exciting, living things to have about one.

Though I have my moments of doubt, I believe all this, for I am young, and I am Canadian. Winter, the snows of winter, and the special things associated with it like ski-ing and sleigh-bells, and the smell of wood-smoke, *(Continued on page 47)*



Courtesy: Canadian Pacific Railway

With snow pluming high, like a motor boat's wake, at St. Margaret's in the Laurentians.



Courtesy: Canadian Pacific Railway

Undaunted by looming dark clouds at picturesque Lac Beaufort, near Quebec.



In line for the easy way up the snow slope at North Conway, the New Hampshire goal of no end of ski enthusiasts.



Accepting a situation not so gracefully on the white heights of Sun Valley.



A pastime, making for untold happiness, when the snow lies right on the hills

PENTHOUSE *on the Park*

By NANCY MORSE



An old French backgammon table has comfortable arm chairs for prolonged sessions. The windows open out on a magnificent view of Central Park.



A mirror wall adds dramatic accent to the fireplace grouping, with love seat in green, pale coral and egg-shell. An old tray has been made into a tea table.



The day-bed cover is of cherry and egg-shell satin, while the wallpaper has amusing and gay pastoral motifs in chartreuse and yellow on a gray background.

NEW YORK is a crowded, noisy, hurrying place—a place that so many out-of-towners visit, and say, "Give me the country where I can really breathe." It is true that many of us who live in Manhattan put up with certain discomforts in our desire to be in the center of, to us, one of the most glamorous spots on earth. One person at least has managed to have her cake and eat it—has achieved the detachment and calm of the Connecticut hills yet only a stone's throw (or taxi) from the very center of busiest New York.

High above Fifth Avenue, with all of Central Park as a garden, Mrs. Clifford Smith and her two cocker spaniels live a life that might well be miles away in some country hide-away. Her duplex apartment perches on top of a tall building where the air is clear and smokeless—the sun and light streaming in from all sides. The apartment is not large in actual number of rooms, yet there is an air of spaciousness and dignity that gives one an immediate sense of being in a home, not just a group of rooms bounded by a lease and the definite probability of moving next October first.

And to no small degree this effect has been achieved by the joint efforts and planning of Mrs. Smith herself and her decorator, Ross Stewart of W. & J. Sloane. With her approval, Mr. Stewart chose a color scheme of admirable restraint. The walls and carpet of the living room are a soft but definite sage green, to offset the brilliant sunlight pouring in from two sides. For contrast a soft muted coral and egg-shell are used. This color scheme, with slight variation, is used through the entire apartment. In Mrs. Smith's bedroom, up a tiny winding stair, the coral becomes a vivid cherry red combined with egg-shell in the satin covering of her bed. The wallpaper in this room is amusing and effective. On a gray ground, little groups of figures disport themselves in mock pastoral scenes. Color accents here are yellow and chartreuse.

The green carpeting extends through the hall into the dining room and here one finds a silver paper with delicate bamboo



Silver paper with design in green, an effective setting for fine mahogany furniture. Chair seats are red leather, and a mirror screen, at the right, effectively conceals the service door.

sprouts in green as contrast. The furniture is chiefly Hepplewhite, the chair seats upholstered in red leather, the only note of strong color in the room. A mirror screen unobtrusively marks the entrance to the kitchen.

The furniture is entirely eighteenth century in design, some antique, some reproductions. Most of the pieces stem from Sheraton and Chippendale, though one of the important features of the living room is an old French backgammon table; for Mrs. Smith is an admitted backgammon addict. This table is lighted by two exquisite crystal candlesticks, wired for electricity. Several of the table lamps in this room have bases of lovely old porcelain. The entire wall area around the fireplace is covered with a mirror, adding to the apparent width of the room. A comfortable love seat and large easy chair are conveniently grouped and an old *papier-mâché* tray has been converted into a coffee table.

A small terrace opening off the living room not only gives a panoramic view of the park, but provides exercise space and fresh air for the dogs. The apartment is so high in the air that Fifth Avenue is entirely obscured, adding to the effect of remoteness and isolation.

In fact, the whole scheme has been carefully planned to achieve just that result—a home for comfortable and gracious living—a home detached from New York yet in the heart of it.

Winter's Dooryard Visitors

By Webb Balch



Allan D. Cruickshank

A slate-colored junco, sure to come around, takes his pick from a bountiful feast.

LATE in October cowbirds, iridescently black of body and with rusty heads, were running about day after day at the very feet of the coffee-drinkers in the garden of the Brazilian Pavilion at the World's Fair. Unafraid, they were picking up what crumbs they might. And in early November there was a purple grackle coming within a yard of me, along with the English sparrows, to beg a bit to eat.

If these birds, wild although very likely born in Greater New York, could be so tame with natural food still to be had on all sides, I thought, why should we not have them all the more friendly when winter's snows have made foraging very difficult, or even fruitless?

Of course, we should, and do—that is to say, some of us; but the majority of those who are so fortunate as to have a dooryard in the country are still unaware of the pleasure to be derived from coaxing the birds to come in winter.

Not merely the English sparrows, starlings and blue jays; they are regular winter residents and need no invitation. Nor do the crows, if the winter becomes so severe that they simply have to cast aside their inborn fear of man. It is the pheasants, sure to come out of hiding if there are windfalls from the apple trees or some grain strewn around; it is the woodpeckers, the merry little chickadees, the upside-down nuthatches, the tree sparrows, the juncoes, the fox sparrows. And, if you are particularly lucky, the cardinals; or the crossbills and grosbeaks driven down from the much colder Far North. *(Continued on page 47)*



Chickadees know full well that this kind of feeding-box will always be a-swinging to leeward. Photo: Clinton G. Abbott



The Waikiki Beach home of Paul I. Fagan has spaciousness, combined with a marked air of comfort. The long and extremely liveable balcony stands out boldly against walls of lava rock.



The week-end house of the Theodore A. Cookes, who are devoted to the sport of sailing, near the Pearl Harbor Yacht Club. It has one large central room which opens on a banyan-shaded terrace.

Honolulu Homes of the New Era

By Miranda de Kenson

It was only natural that the forefathers of modern Hawaii should mar the supreme natural beauty of the islands with no more than crude suggestions of the architecture they had left behind them in New England. All that mattered was a roof over their heads; they had other things than architectural style and appropriateness to surroundings to think of.

This severity of habitation appearance spread and spread. It, unfortunately, lasted and lasted. Even so recently as less than half



In the Paul I. Fagan dining room the architect, C. W. Dickey, has used Oregon pine for the balcony and rafters, against bone-white plaster. The hand-carved gumwood furniture and decoration ensemble, by Dorothy True Bell, is in grays.



While this old four-poster in the C. Scott McWayne residence is clearly suggestive of New England influence, it is made of beautiful native koa wood. The room as a whole is reflective of the later days of the Hawaiian monarchy.



The living room of the Paul I. Fagan house has a decided Polynesian note, even to the upholstery and the Manookian paintings. The tapas form a characteristically Hawaiian covering for the bookcases and a fit setting for the old poi bowls, platters and so on. The mat is a native hauhala one.



Photos: Pan Pacific Press.

The central room in the Theodore A. Cooke week-end house in the Pearl Harbor section is in effect a lanai, which may be either a verandah or a functional unit of the house but is always open on one side. Here it serves all the social purposes and also, when the family is in town, as a convenient drying room for sails.

PUBLIC LIBRARY

a century ago one could look into the famous Iao Valley, on the island of Maui, and see Wailuku, with its severely plain white houses and its church steeple, looking for all the world like a poor type of New England village.

But with new generations, and no less naturally, came new thought. Why architecture that, in the very shadow of delectable mountains, plainly does not belong? Why box-like structures, with or without the wrong kind of piazza? Why white picket fences, even though fairly smothered with flowering vines, when there are much more picturesque ways of defining boundary lines? These, and so on, were questions asked—rightly: and answered rightly in due course of time, until in Honolulu and on islands other than its own Oahu there are evidences a-plenty that do not turn your mind New England-wise.

Such dwellings are not merely in Hawaii; they are of it—of a land on which the trade wind blessing has been bestowed so abundantly. They are in complete harmony with sempiternal valleys, hillsides or sparkling blue waters, as the case may be, and in like accord with their clinging vines, their wealth of dooryard flowers and their embowering trees. Sometimes they and their immediate environment appear to have just nestled down and become part and parcel of the landscape. Honolulu's residential Nuuanu Avenue, leading out to the valley of the same vowelish name from the Pali, is in particular a far cry from what it was in its horse-car days.

Unaffectedly beautiful one might say of such homes, as of Hawaii itself. They are contemporary, but only as a development of this day and generation as individual expressions in a faraway country. They are likely to make you think less of outside influence than of aboriginal.

For the native race once called Sandwich Islanders knew, instinctively, that no small part of the joy of life where it is always summer is to have the indoors of the home go hand in hand with the outdoors. The firmament, no less than a thatch of coconut leaves overhead, was to them a roof. Thus the *lanai*—which looks so much better, and locally serves its purpose so much better, than the time-honored piazza that even in New England is so frequently where it should not be.

The *lanai,* which has been made such an agreeable feature of certain suites on Matson liners linking Hawaii with California, bears the name of a relatively small island in the group which is all mountain—with a habitable plateau. It has dictionary description of "portico or veranda", but this gives scant enough idea of it. Of its own kind, it is better designated as an architectural adjunct well calculated to bring the outdoors of the home in and the indoors out. It is a room or not, as easily adaptable to one's need—or temporary mood—as the mobile interior walls of a Japanese house. As a part of the plan of life in Hawaii it has accordingly become virtually indispensable.

The circumstance that so many of the newer homes have been designed, frankly, to "belong" has been no barrier to freedom of variety. In general *(Continued on page 50)*



Dick Shaughnessy takes a hand in the North American Skeet Championship tournament, while Jackie Horton looks on. This on the Remington Gun Club grounds at Lordship.

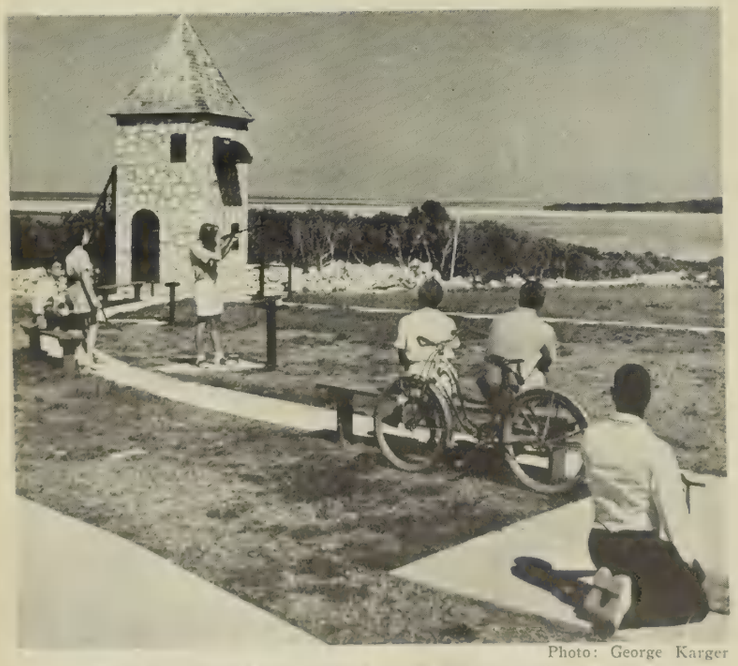


Photo: George Karger

The skeet ground laid out by Louis R. Wasey on Cat Cay, the island in the Bahamas that he has developed with such vision into a club for deep-sea fishing and other sport purposes.

Skeet

EVERYMAN'S SHOOTING BOON

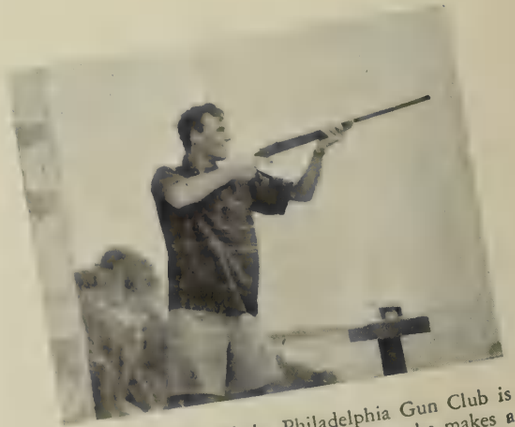
IT is only fifteen years or so ago that, if you were not too much of a landlubber, skeet was shipboard lingo to you. It meant a scoopish sort of long-handled shovel used to wet decks or sails.

Nowadays, all over the land, the word turns the mind to a sport of which it has been said, and aptly enough, that its father was trapshooting and its mother necessity. Be that as it may, skeet proved a precocious youngster and its rise and progress is a most interesting phenomenon of American sport.

Very likely deriving its name from a Scandinavian verb of old, meaning to shoot, skeet came out of the blue as nothing less than a boon to the multitude — so many of whom had a feeling that for them standard trapshooting was too expensive a pastime. The individual could go in for skeet on his own, as it were. It was, obviously, an easily arrived-at pastime in a time-honored field. Without elaborate equipment, and in a decidedly restricted area, you could have worth-while practice as a simple stepping stone to more ambitious shooting effort—with or without killing a winged creature as the eventual object.

This form of trapshooting, in brief, is one in which the clay targets are so thrown as virtually to duplicate the various angles of flight that enter into wing-shooting. It means quick action, and this provides sound mental exercise as well as healthful

By WAIT JOHNSON



Thomas Shevlin of the Philadelphia Gun Club is a devotee of skeet at Cat Cay, where he makes a long winter sojourn in semi-tropical conditions.

recreation in the open. Small wonder that hundreds of skeet clubs, representing most if not all of the states of the Union, have arisen in a decade and a half—that there is the National Skeet Shooters Association, which fairly spread itself with another tournament at the Remington Gun Club, at Lordship on the Connecticut shore, in early October. A lusty fifteen-year-old, that.

Not only has skeet been the inspiration of special clubs but it has filled admirably a hitherto unsuspected need of country clubs and summer and winter resorts for variety in sport for which there was ample space ready and waiting. And the filling of this need, as an adjunct so conveniently at hand, has had a quick and grateful response. This on the part of women as well as men; they have been drawn to it as they never were by standard trapshooting—which they were wont to look at askance, if not habitually from afar. Women can indulge themselves to heart's content in this sport without going too far afield and without taking the height of proficiency too seriously. They may also have special attire for it, which is something—if only they see to it that there is the freedom of movement which is essential to good shooting.

The skeet ground, in semicircular form, may be either simple or elaborate—another reason for its widespread popularity. But the more you become interested in it the more you realize that the better the equipment, particularly as to guns, the better the sport. Practice convinces one that superiority of firearm is a prime requisite of skill for skeet as it is for upland game shooting.



Photo: Terhune

Sea Island, just off the coast of Georgia, has become one of the leading centers of skeet in the South. There are daily events on the two complete layouts of the Sea Island Gun Club, with numerous club shoots of an informal character.



Mrs. Sherman Hoyt, with her Ch. Blackeen Eiger.

The POODLE'S comeback

By Arthur Roland

IN the French stud book he is entered as Melchior. The French kennel club decrees that all dogs born in a certain year must have names beginning with the same letter. Melchior was a 1938 dog and while his owners did not like that name they did conform to French practice and when they changed his name they stuck to the 1938 initial. Thus he became Mister.

Mister came into the possession of his present owners, Mr. and Mrs. William Bird, when he was a little brown bundle of wool two months old. The way in which the dog learned amazed them. It seemed that not only did he not have to be told many things twice but that even as a puppy he had an uncanny way of knowing what was going on about him.

To be sure, Mister did not know much about international affairs. He must have heard a lot about them since Mr. Bird had been for many years the correspondent of *The Sun* in Paris. Mister came into the establishment about the time of the Munich crisis and, throughout his life in the Bird household, the unfolding of the shifting international scene was much discussed.

It was not until Mister was about a year old, however, that it began to play much of a part in his scheme of things. His was the puppyhood of a normal dog, dividing his time between the home in Paris, not far from his birthplace in St. Cloud, and the place in the country where he was much in the company of an Alsatian housekeeper. That did make him tri-lingual. He knew what the members of the menage were saying to him whether they spoke in English, French or German. He seemed to grasp them all with equal facility. The average dog has a surprisingly large vocabulary but Mister's was nearly tripled, since he learned in three different tongues the meaning of such words as walk, leash, stop, come and go—words that all dogs know.

Mister was in Paris when the war that had been threatening all of his life actually broke out. At first it did not make a great deal of difference but then the air alarms came as the German bombers began to appear. There was not much of bombing; but there were the alarms, the shouting of people running in the streets and the temporary desertion that was necessary because dogs could not be admitted to air raid shelters.

It was probably that which enabled him to distinguish so quickly between French and German planes. The drone of the multi-motored Nazi bombers would send him to a window to bark his defiance while he ignored completely the sharper sound of the French scouting and combat craft which rushed out to challenge the invaders. The fact that dogs could not be admitted to shelters caused the Birds to send Mister out to the country where there would be less *(Continued on page 44)*



Standard type: Lowmont Kennels' Blakeen Cyrano.



Photos: Percy T. Jones

Mrs. Whitehouse Walker, with her Carillon Amour



Toy type: Katerina de Muricular, in the canine paradise of Mrs. James M. Austin.



Ch. Pillicoc Houdini, owned by the Pillicoc Kennels.

THE WORLD'S FOREMOST OPERA

By Coe Ladd



Heard here before, but a newcomer at the Metropolitan. Joel Berglund, Swedish baritone.

ALTHOUGH only three years short of being a sexuagenarian, the Metropolitan is not so old as opera houses go. It is younger than Covent Garden in London, the Théâtre National de l'Opéra in Paris, the Teatro alla Scala in Milan and those stately edifices in Vienna and Berlin. As an institution it is a mere youth; the Académie Nationale de la Musique, whose Paris home since 1875 has been the Opéra, dates way back to late in the seventeenth century.

In the circumstances it is the more remarkable that without benefit of long tradition, or public purse, the Metropolitan has developed in fifty-seven years into the foremost operatic institution in the world. With a few such important exceptions as Battestini, who feared the Atlantic crossing, and Gayarré, who died before his time, every first-flight opera singer of its day has come before the golden curtain to acknowledge applause. And today that spot is the goal of goals of every singer of rising distinction elsewhere. Now a national institution, it is international in fame.

Its national character is by no means due to the fact that Americans from all over the land are to be seen in its audiences in the course of the season. To a greater degree the reason is that for several years it has been going to the people at large every Saturday afternoon; the first broadcast, on the seventh of December, will not only carry "Le Nozze di Figaro" over the air to countless individuals but to upward of one thousand groups of listeners formed for this particular purpose. Thus, and through universities as well, the Metropolitan is a potent part of the cultural life of the nation.

And if the country is grateful for this the Metropolitan Opera Association, which confers the boon, is not unmindful. "Le Nozze di Figaro", revived so successfully last season, will be a broadcast of special thanksgiving for the recurrence of the opportunity to do unbounded good in a troubled world.

For there was a time, and this scarcely more than six months ago, when the Metropolitan Opera Association—all along a lessee of the house—found itself in a position where it had either to buy out the owners of the thirty-five parterre boxes or get out, perhaps to perish. So many of the seats of the mighty had become "estate" items that the situation was more and more embarrassing to families of golden horseshoe descent.

Fortunately the battle, a long and hard one, was won and the Association starts the now customary sixteen weeks season on its own for the first time. This with the progressive George A. Sloan taking up the leadership held so ably for nine years by the late Paul D. Cravath. Undaunted in spirit, even by war setting its foot on certain cherished plans, it will usher in its new era of proud ownership by taking down "Un Ballo in Maschera" from the shelf where it has been gathering dust these sixteen years—with only that perennial war horse of the concert stage, *"Eri tu"*, even to remind music-lovers of it. And this time, for a radical change, *Amelia* will fare forth to gather the magic herb in Sweden instead of around Boston. A fresh array of scenery and costumes, too—these by Mstislav Dobujinsky. Sweden was, of course, the intended scene of "Un Ballo in Maschera", originally called "Gustavus III", and written for the San Carlo in Naples—although, as things came about, Rome first heard the Verdi opera that chronologically falls between "Simon Boccanegra" and "La Forza del Destino".

It was when, while rehearsals of this opera were on, Orsini made his attempt on the life of Napoleon III that "Un Ballo in Maschera" became political as well as musical history. Verdi was told by the police point blank that it was no time to have a king of Sweden murdered on the stage—that consequently the libretto must be changed. The composer tried to stand his ground; but he soon found that the "Viva Verdi" shouted by crowds under his windows and when he was out walking really meant the reduction of the initials of "Vittorio Emmanuele Re Di Italia" to his own surname he did not trouble trouble too long. He had known it before; Italy was not pleased with "I Lombardi alla prima Crociata", nor the police with conspiracy in "Ernani". There was much ado over "Rigoletto" also, it will be recalled, because it was a musical setting of "Le Roi s'Amuse" and again "Luisa Miller" was up against the *jettatura*. Other days, other ways.

That the sole novelty of the season is a tragic opera which will be two centuries old twenty-seven years hence is a strange commentary on things operatic in the United States. Although "Alceste" has the importance of being Gluck's first opera in his new and somewhat revolutionary style, we are acquainted with it on this side of the Atlantic chiefly through "Divinités du Styx". With Germaine Lubin, the French soprano, in the leading role "Alceste" will give fresh zest to the season after New Year's.

"La Fille du Regiment", like "Un Ballo in Maschera", returns to the fold after a long absence; but some months too late to celebrate its one hundredth anniversary, which fell on the eleventh of February. Donizetti's sparkling opera will be a welcome offset to tragedy in the season's repertoire—the more so as the revival will add *Marie* to the portrait gallery of Lily Pons.

This season will find the appearance of the Metropolitan altered more radically than at any *(Continued on page 55)*



Wide World

The tripartite power that makes the opera wheels go around. Edward Johnson, general manager of the Metropolitan Opera Association, at right; Edward Ziegler, at left, and Earle R. Lewis, assistant general managers.



man, the Hungarian soprano, in "La nz'Ombra." She will be the *Amelia* in in Maschera" on the opening night.

Elsa Zebranska, a Latvian mezzo soprano, known here favorably on the concert stage. She has sung much in opera abroad.





Bruno Walter, who is going to conduct "Fidelio," "Don Giovanni" and "The Bartered Bride," the last in English.



Eleanor Steber, the young American soprano, who has reached the Metropolitan goal by way of the Auditions of the Air.



Poinsettia: indispensable for the Christmas window.



Amaryllis: of fleeting glory, but always worth while.

By
BENJAMIN GOODRIC

Flowers FOR THE WINDOW



Cyclamen: dependable for a very long period of bloom.



Cypripedium: easiest orchid for home window culture.



Courtesy Horticultural Society of New York

Calceolaria: garden, in itself, of golden or red bloom.

TIME was when the winters were longer—or at any rate seemed so, which is pretty much the same thing as human nature's casual reckoning goes. Small wonder in the circumstances that the women of our forefathers sought, and found, solace in a plant abloom on a window sill.

But a custom old enough in this country to hark back through generations of mankind is old enough also to have its origin lost in antiquity. In regions where, in the circle of the months, the dooryard has a winter blanketing of snow the custom arose, obviously, out of a natural craving. An indoor link with the garden during the period that begins with Jack Frost's devastation and ends with the burgeoning of springtime was a hungry soul's need.

In the warmer parts of the globe there was a like desire, if not the same climatic reason, to give the home an at-one-ness with the garden that, say, no climbing rose going so far as letting its blossoms look through the window panes, can provide. It is the house plant that, whether actually within the walls or on a porch, has been from time immemorial the intimate association between the habitation of man and its adjacent pleasance in the open. And thus it will be through the years to come; so long as there is human yearning, the flower in the window will remain one of those "certain good little housewifely ways".

Essentially housewifely, one might say; for the man faring forth every day to his work rarely has the knack of the woman whose allotted task is the not easier one of making a home live up continually to its name. Particularly is this true of the more or less remote countryside—where the grand, although very simple, house plant tradition is carried on in its best estate. Gumption handed down from mother to daughter, rather than rules, appears to dominate all procedure. Get one of these country housewives to talk and you will find that her window wonders are, after all, mere commonplaces of inherited experience. The practical knowledge thus acquired will prove more valuable to you than the contents of many books, even though your abode be a city room with no more than a single window.

You will then understand why it was a matter of trouble reduced to a mere "nothing" a day to raise that "slip" of a cactus through decade after decade until, five feet across and resplendent with more than half a hundred red blossoms, it has grown too big for any place save the kitchen window. No rich man's "glass" could do better than that. You will also find out the secret—which is none—of that fragrant daphne, that pittosporum, that stephanotis, that wax plant, all aged enough to have been once the object of dead-and-gone grandmother's loving care. All this despite the passing of stove and oil lamp days, which were so much easier on house plants than to-day's general conditions.

The housewife who lives in rural surroundings lightens ordinary garden soil with sand, adds a little leaf mould and fertilizer and then proceeds betimes to pot, with a feeling of certainty rather than of hope, her slip or rooted plant. She has, of course, taken the precaution to place in the bottom of the pot a thin layer of small cinders, or maybe only a flat bit of a broken pot over the hole—this for proper drainage. She has also had the forethought to use a pot not too large for a flowering plant, for she knows that would make for overmuch foliage. Then, lest the leaves fall, she gives the plant shade and a cool temperature when it is first taken indoors. Thereafter—a sunny or a north window, as the plant's requirement may be; watering when, and only then, it is needed and never too much of it; occasional spraying, in the kitchen sink; brushing, or smoking off the insects that are bound to appear; removing the dead leaves and stirring the soil once in a while.

It is all so simple as that. Otherwise you would never find housewives in slummish parts of town working out their horticultural problems so easily. If you have eyes to see from an El train, you will have noticed—inside a window in winter, on a fire escape in summer—really beautiful plants. Whether in an earthen pot or a tin can that has served its table purpose, they have just grown.

To those who, in better circumstances, feel that the exercise of plain gumption is more like work than pleasure the alternative is patronizing the shop of the *(Continued on page 54)*



Soibelman Syn

MAKING THE MOST OF Riding

By Captain J. L. M. Barrett

Author of *Practical Horsemanship*

How many people really enjoy riding? How many honestly delight in every minute they are on a horse's back? How many, in fact, get all that is to be got out of this fascinating pastime?

The man so often seen out hunting, jumping fences with set expression of hands as well as face, is surely not participating in the best sport in the world? Just watch him now, as he sees an obstacle rather unexpectedly, and realizes that in front of so many people it has either to be jumped or funked. Cramming his hat on his head, he shortens up the reins in the left hand. With a great deal of preliminary agitation of arms, legs and body, he sets his horse off at a much quicker pace than he really intended. He has then just time to give him a good thwack with the confused tangle of his whip, lie back and hope for the best.

We will draw a veil over his appearance in mid-air! Accidents will happen in the best regulated families. But we cannot help noticing his descent. The reins, so carefully shortened beforehand, are still held firm. The horse has consequently been severely jogged in the mouth. In revenge, he has half-pulled his rider out of the saddle. Master's feet and legs being well forward, and his body well back, from the moment he sighted the jump, he has had no chance of retaining that firm seat so eloquently described by the lady novelist. Everybody, in fact, looks most uncomfortable. Is he enjoying himself? One look at his gasping face is sufficient answer.

Compare him with his neighbor who jumped the same fence a little lower down. Not being busy riding, this man saw the fence the first possible moment, and immediately selected the spot he intended to jump. Then swerving out so as to take on the obstacle exactly square, he pushed his horse gradually into a good fast canter. There was no fuss or tenseness. The horse had done the same thing many times before. But he had never been jogged in the mouth, or not allowed to go sufficiently fast to clear the ditch on the far side. He was, therefore, keen and put up a perfect performance, giving his master an easy ride into the bargain. The man also did not seem to be doing anything extraordinary, or to indicate by those violent movements of body, arms and legs that something unusual was going to take place.

The last few strides, perhaps, he seemed to urge the horse to a slightly extra effort; and though allowing sufficient rein for the animal to get his head well out, he yet retained enough to control him. There were none of the rough, jerky movements of the other man.

This man, in fact, poised his body (we won't argue "for-



Freudy

Mr. and Mrs. Frederick H. Prince who but for the war would be hunting over their accustomed Pau country in France at this time of year

Altemus Whitney does this most obligingly for the
aman the while she is preparing for the Red Cross
t on the Will Rogers ranch in Southern California



Fred Jones

All ready for her morning ride over the trails. Mrs. J. Gordon Douglas at Hot Springs, Virginia.

ward" or "backward" seat here), in such a way as to be able to do these things. Even on top of the fence he was sufficiently himself to realize what was going on around him, and to be ready for any emergency. Again, we cannot help noticing him in the next field swinging and balancing to the movement of his horse; how he sweeps along ready to stop, turn or take a fence in an apparently effortless fashion.

No need to ask if he is enjoying himself. Such perfect harmony between horse and rider is the real thing.

But to get the best out of riding means much more than clearing a few fences in good style. An eye for a horse and a pride in him are both essential. The knowledge, from careful inspection before mounting, that one's horse is sound; that one's saddlery is in good order; that neither girth nor stirrup leathers are likely to split under the strain. All these are part of the business of riding.

To know at once from the feel of a horse how well or how badly he has been trained; to spot from his make and shape what he is likely to do under various circumstances; to appreciate his long, swinging walk almost as much as his more exciting paces; these are the things that make riding with some people a veritable passion.

Not everybody is in a position to get the best out of riding, nor realize what they are missing. Some are too rich (poor devils) ever to realize the full value of the animal they have so easily bought. Others are too poor to do anything but pound about on an occasional hireling.

The majority, however, having heard early in life that horsemen are born and not made, soon decide that they personally belong to the first category and that there is, therefore, nothing further for them to learn. These men can be seen in scores in any hunting-field or polo ground, consistently ruining horses' mouths with complete unconcern. It is to them, or rather to their children, I would say that a sound system of early instruction not only doubles the enjoyment in riding, but produces astonishing results in a very short time.

Though excellent in every way for nerve, balance and familiarizing oneself with horses, it still remains to be proved that children who ride from extreme youth necessarily become *(Continued on page 54)*



Hans Groenhoff

Elbridge T. Gerry, of the Aknusti team, and Roberto Cavanagh, of Argentina, on a Long Island field.



Bert M

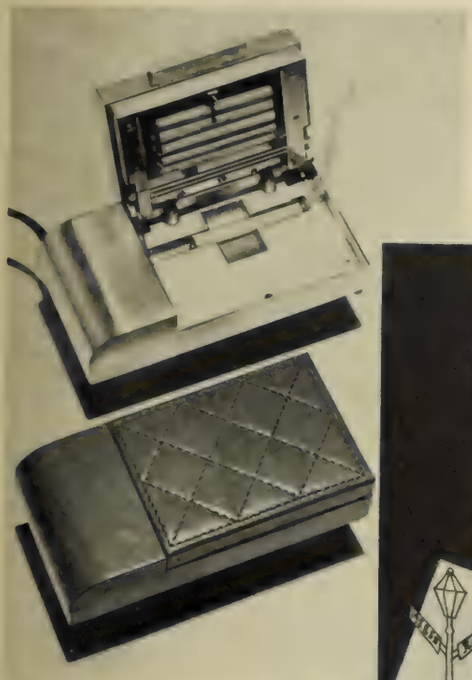
Miss Elizabeth Hyland wins the Frank Melville Jr. trophy at the Piping R



Your gift of flowers will be doubly welcomed arranged in this novel container of glass on a mirror plaque. An invisible tube of water keeps the posies fresh. Norton Centerpieces.

One of a series of amusing old circus posters in ferocious colors for the new bar or game room decoration. From Jones & Erwin Inc.





Open this box and a lighted cigarette appears. Gold and silver plate or quilted cowhide. Made by Masterbilt Products.

Cocktail napkins with monogram and street address in green, blue or red on cream-colored linen. From Mossé, Inc.



Give a Gift For The Home



Solid mahogany, antiqued mirrors and a fine Old World finish blend in this little collector's cabinet. Lyman Huszagh.



These rising and settling mallards seem to be poised in mid-air. The birds are hand-painted in natural colors, a graceful decoration for mantel or table. From Plummer, Ltd.



A Sheraton sideboard in mahogany with very simple carving and especially fine finish. Equally suitable used as a console. Wood & Hogan



Copy of an English Regency model of about 1810. Drawer fronts and panels are of crotch veneer. The essential simplicity is relieved by the bowed drawer fronts and back. Cassard Romano Company.

ONCE more Christmastide gathers the family from far and wide; open house is the order of the day. And food, and the fine old custom of sharing it with friends and kin, becomes uppermost in the mind of the hostess, and no doubt many a guest as well. The dining room thus becomes a scene of more than usual activity, the table with its share of fine food and the sideboard serving its original function—"beside the board".

The sideboard, important to any dining room, was surely never more interesting than as developed by the famous designers of the eighteenth century. This period, with its delicate expression in pieces that nobly served their purpose as auxiliary ones and at the same time gave the craftsman an opportunity to express his own versatility.

Of all the pieces of furniture for the dining room, the sideboard has the greatest possibilities for originality and flexibility of design. One seldom thinks of traditional furniture as functional, a term usually reserved for contemporary or so-called modern design. For some obscure reason, the tendency seems to be to consider this quality an invention brought on by the complications and demands of modern living.

Actually, nothing could be more functional than the sideboard as conceived by Sheraton, Hepplewhite or any of the other designers of more than a century ago. In that day all fine furniture was custom made. The beautiful little minatures that are so prized by collectors today were the models submitted to the Lord and Lady of the Manor as samples. From them, an original design was evolved—in scale to suit the space in which it was to be used, in detail to suit the taste of the client. This person required much drawer space to accommodate a handsome array of flat silver, another preferred emphasis on cupboards for carafes or large plate. All led to considerable variation in design, which today adds to the charm of the pieces, shown on these pages—shown not as originals, but as careful repro-



Restrained elegance in this Sheraton sideboard of mahogany with satinwood inlay. The hardware is unusual. Trevor E. Hodges, Ltd.

Right, the Crowinshield sideboard, a rather type of American Hepplewhite. Extreme rig large and important piece of the English Re period. Unusual are the brass grilles at the which are applied over the wood. Old C



All crotch mahogany with a serpentine front. Two drawer sections on the side are actually cupboards, one with trays for silver. Wood & Hogan.

ductions of fine examples of the period.

And, just as the tastes and wants of yesterday were exacting so are those of the discriminating person of today, and we have the same fine sideboards of the eighteenth century copied in painstaking detail for the twentieth century householder—who after all these years has the same fundamental tastes and appreciation of fine line, proportion and artistry.



A familiar but accurate reproduction, retaining the exact proportions of the original, down to the tapering of the diamond-shaped legs. Manor House.

DESCENDANTS OF THE GEORGIAN MASTERS

By Marion Burgess







A dining group by the versatile Robsjohn-Gibbings. The mirror frame adds an interesting note. His formal hall goes back to classic for inspiration of detail, contemporary design at its best.

Contemporary



A console table of bleached maple. The drawer front is faced in leather and has a hand-etched pull. Charak.



Bleached mahogany, with finely tapered and moulded legs and metal plaques on this nest of tables. From Charak.



NOT MODERN

By ANNE MEANS

FOR some time a feeling of dissatisfaction, if not downright distaste, has been growing as to the use of the word "Modern" as applied to present day design. The better decorators and the better manufacturers dislike the term since it embraces the worst as well as the best, and, unfortunately, too many laymen consider the whole movement in terms of the mediocre work, which is naturally seen in greater abundance. There has been good and bad work done in every period of design; there are more bad American antiques than good ones, but the fine work more than makes up for them. And today equally superior work is being done—work that deserves to be designated by a less general term, which seems well-summed up in the word "Contemporary". By contemporary, I mean furniture and all the other elements that go into furnishing the home whose designs are truly functional, which serve our needs and manner of living and express us just as truly as those of any other generation.

The Victorian lady decked herself in dozens of yards of silk, with loads of velvet bows, ruffles and frills. Her home was the same; staggering numbers of knick-knacks cluttered up rooms already loaded with heavy designs and rich carving. Her daughter and granddaughter have gone quite to the opposite extreme. Frocks are simple, ornaments few; color, distinction of line and suitability to the individual are all important. And so with rooms of contemporary design; each single element mentioned above applies as much to the home as to clothing.

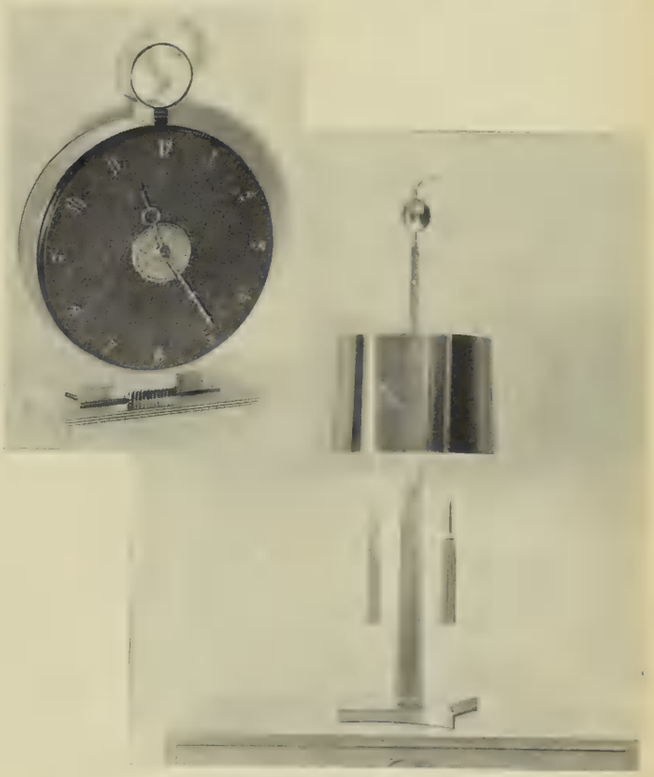
Unfortunately, one reason contemporary design has been a bit slow to take hold in this country is that so much has been turned out that has been bad. We started out by copying the French, at a time when their work was fundamentally unsound. Those were the days of crazy angles, geometric forms and ghastly colors. Modernistic was the word used in those days and many of the pieces might have been the work of a precocious and undisciplined child.

Since that time much has been accomplished, yet much remains to be done. There has sometimes been a tendency toward over-simplification of line. When one has long been accustomed to traditional forms, it is asking too much to expect one actually to like complete absence of ornament, or ornament that is used in a bizarre and unrelated manner. Chests have been made with pulls as large as small saucers; chairs have been made so low and deep that it requires a major struggle to get out of them. Such mistakes have obscured the fact that a small group of designers is turning out really fine work—work that is sound in principle and beautiful to see. This is the work that the day after tomorrow will be the Duncan Phyfe and Chippendale of our own era.

For really good functional design is *(Continued on page 55)*



Breakfront which may be used in separate units. Stained ebony and mahogany with knobs of brass. By Parzinger for Charak.



The brass clock with leather face and pewter lamp and shade are typical of the sound taste of Tommi Parzinger.



Chest of pickled walnut and green leather, designed to hold exactly the shirts of the owner. By Margaret Kay.



In winter this conservatory living-room at Out-of-Bounds, the Joseph B. Ryan place at Suffern, New York, brings a touch of the garden indoors.

When you build your home:

FLEXIBLE LIVING SPACES

By George Nelson

THE course of architectural development, particularly in these days of rapid change, does not always move in a straight line. What is more, this development does not by any means represent progress in every instance.

An excellent case in point is the Colonial house. This residential type was the accepted form for the dwelling of the early days of the Republic; there were variations, to be sure, but they were minor. Today we again find a Colonial of sorts as the overwhelming favorite among the house styles. Nevertheless the progressive contemporary trend, which is most clearly expressed in the modern house with its emphasis on light, air, and a flexible, open room arrangement, is closest in spirit to the now-despised houses of the Victorian period.

If we forget for a moment that it happens to be fashionable to be amused by the jig-saw crudities of the dwellings our parents were born in, the Victorian house has much to offer. The main living rooms, for instance, were frequently arranged as one large space only partially subdivided by walls. When it was desired to close off one room or another, the large openings between were curtained or closed with sliding doors. Another prominent feature was the attention given to areas for outdoor living, and porches generously spread over two or more floor levels; sometimes, where height was needed for the full enjoyment of a view, they were even placed on top of the roof. A similar spirit, though expressed quite differently, is to be found in the best houses of today.

Viewed against this background of homely American tradition, many of the features of contemporary houses seem less startling, and less "imported". Obviously, today's planner is not going to the naive ugliness of Victorian for his inspiration, but there is much in the period that can be studied with profit. The Victorian builders were daring without knowing it, very practical in matters of construction and quite willing to provide a framework for comfortable living without letting themselves be handicapped by undiscriminating reverence for past styles. If, when you build, your architect can display these same qualities, you will be fortunate indeed.

Let us consider in more detail the specific desires and requirements of the 1940 family which wants to build a house. Most of its members have become fond of spending as much time as possible out of doors. In my own experience as an architect, I have invariably found that if any average family is carefully questioned as to its desires, the answers always include a stipulation that something be done to help merge the best parts of indoor and outdoor living. Concretely, this is expressed in requests for living and dining terraces; often a deck off the master bedroom is also listed as desirable; generous sliding doors to open up the living and dining rooms are favored; large windows are demanded for sun as well as view.

It is particularly interesting to note that while all of these features are among the most important characteristics of the modern house, they are equally in demand by clients who would not dream of building anything but a most conventional version of one of the traditional styles. The problem of incor- *(Continued on page 48)*



Glass so easily gives the home an additional room made cheerful by the flood of light and gay by growing flowers.

The conservatory swimming pool of Mrs. Henry Forker Jr. at Sharon, Pennsylvania, adjoins, conveniently, the house.

Courtesy: Lord & Burnham Co.





Silver

FIRST AID TO ENTERTAINING

By Jean Moore

THE holiday season approaches with its round of entertainment and fun. The young people are home from school. Other members of the family return from distant points to join the family in celebration of our most beloved of holidays —Christmas.

With parties galore in prospect, the busy hostess plans her tables with the greatest care. Fine linens, flowers and, most important, gleaming silver to dramatize each setting as jewels on a lovely woman. For nothing contributes more to a successfully arranged table than handsome silver, heirloom or new. Service for the most formal dinner or the simplest tea is notably enhanced by the accent of silver, from the simplest flat ware to the most elaborate of coffee and tea services.

Perhaps you are one of the increasing number of brides who finds the holidays a convenient and gay time for the wedding. Your flat silver will be in keeping with your own tastes and scale of living. You are more than likely to choose one of the new "in between patterns"—a pattern that is essentially simple in design, yet delicately ornamented. The swing in taste today seems to be a compromise between the heavy and ostentatious patterns of a generation ago and the starkly simple designs recently popular. This would seem to be a logical and sensible preference. Such designs are as suited to a small first apartment as they are to a later more elaborate establishment. They fit in admirably with eighteenth-century furniture, so *(Continued on page 55)*







For the buffet supper, an attractive and inviting table to tempt your guests. Silver from Reed & Barton.

A new pattern of classic simplicity in sterling flat-ware, typical of the present trend. From National Silver.

From left to right, sugar nippers, cake server, iced tea spoons and cafe brulé equipment. From Gorham.

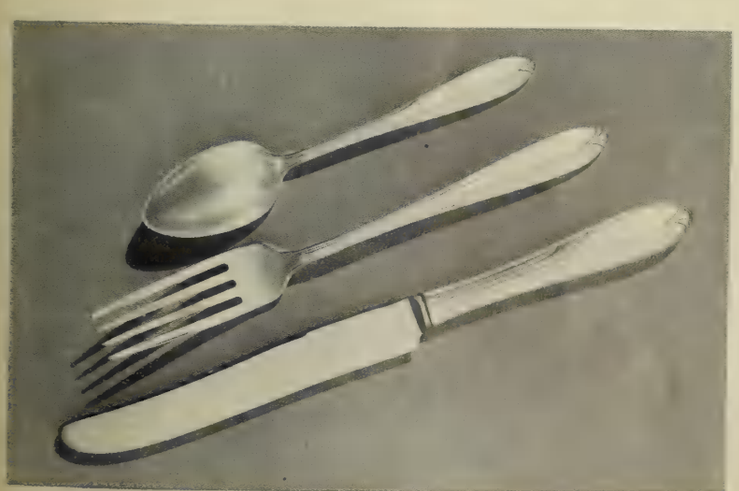
Opposite page, a formal table set entirely in silver, including service plates. From International Silver.

A lovely tea and coffee service of old English melon design on a handsomely engraved tray. Oneida Ltd.

Lyric, a new pattern in flat-ware by Gorham, designed to suit either modern or traditional dining room.

Youth, a new design whose lines follow the contour of the plate, both right and left. From International.

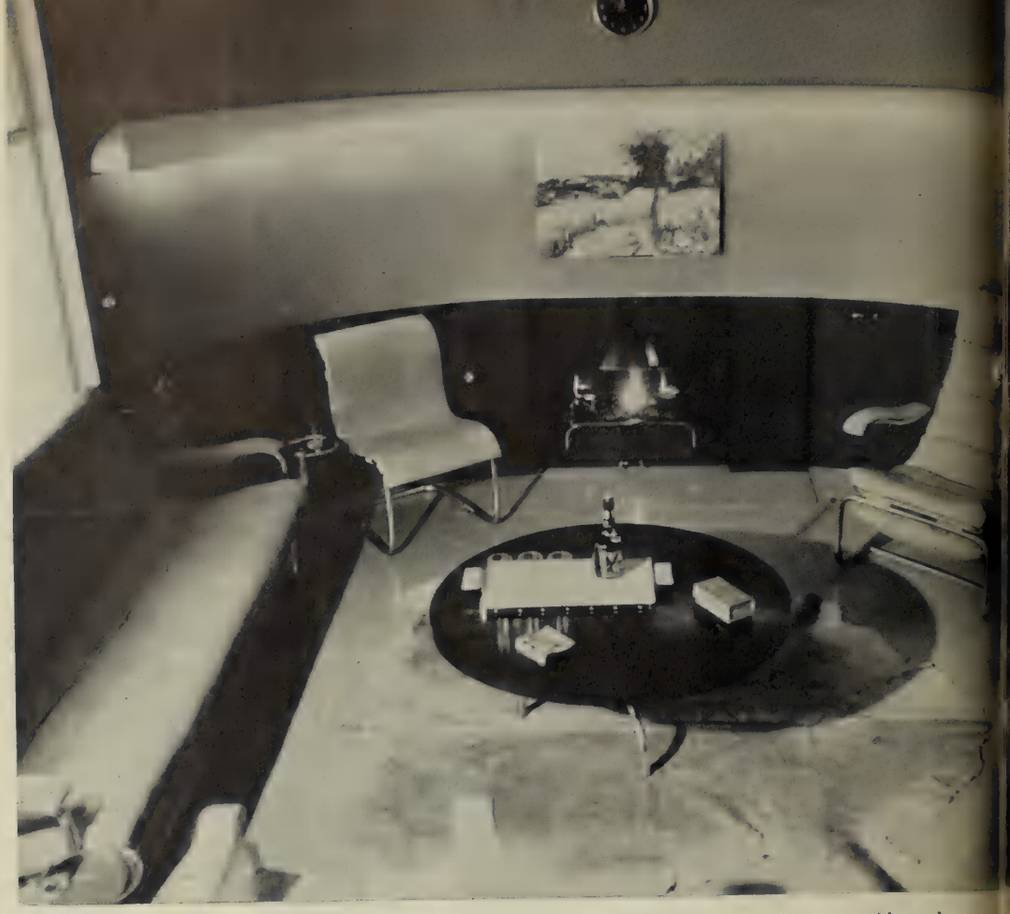
Hand-made salad serving set in the modern manner. Designed and made to your order by Tommi Parzinger.





MAKE THE MOST OF YOUR LIGHT

By Morse Moore



Indirect lighting, from a cornice cove or a depressed surface in the ceiling, provides adequate general illumination. The room shown uses a variation of the cornice cove for this purpose.

WHEN Edison invented the electric lamp, he laid the foundation for a material change in our living habits. The knell of the kerosene lamp and gas was sounded, as the candles had been before them; they were doomed to go. The age of electricity was begun.

But today, after all the years in which we have been taking electricity for granted, we still fall short of lighting adequately our homes. In cases where we use a sufficient amount of electrical current, we too frequently arrange our lighting so badly that the results are poor indeed. There is consequent eyestrain—which in turn causes fatigue. Inasmuch as nearly half the adults in this country have defective eyes, the vital importance of proper lighting is obvious.

Lack of information on correct illumination has been as much to blame as any single factor. Few persons would deliberately injure their sight or waste their nervous energy. They simply do not understand that many factors enter into the picture besides using electric bulbs of sufficient strength. Furthermore, they have no idea of how to measure the light in a given room or the amount that should be there.

The first is very simple. A light-meter which measures the amount of illumination in foot-candles is available in nearly all communities through the local utilities company. This device shows the total actual illumination in any room under varying conditions which may be compared with the standards set by the Illuminating Engineering Society—the fruit of years of experiment.

The number of light bulbs used in a room and their total wattage only partly determine the amount of illumination. The color of walls will have considerable bearing on the mat-

An old-fashioned basement with quite glaring and inconvenient unshaded bulbs.



A similar converted basement with minimum of shadows in lighting.





Controlled lighting in a modern room. The light here may be increased materially by turning up lamp and torchère.

ter. Walls painted in light colors reflect light; dark walls absorb it. White paint may reflect as much as 89%, but dark green only eleven. Shiny surfaces reflect a high percentage of light; but this would apply chiefly to bathrooms and kitchens since a dull finish is used in most other rooms.

The most important consideration in lighting any room should be the distribution of light. Many decorators as well as home-owners like to light the living room entirely with lamps. This often creates a pleasing decorative effect; but actually it is very hard on the eyes no matter how strong the bulb used in each individual lamp may be. The reason is simply that the eye, passing from a brightly lighted area to one that is darker, has to make an adjustment; and such constant adjustment is naturally fatiguing. The solution is not to give up our lamps; we need them not only for their decorative value as well as for concentrated light at key points but to provide some form of diffused light throughout the room to lessen the contrasts.

There are numerous forms of diffused lighting. Cove lighting, with a series of bulbs concealed in a trough above eye level, is used over doors or windows or even around an entire room to throw light toward the ceiling, some of which reflects below. The amount of light reflected will be determined by the distance the concealed trough is placed from the ceiling. This gives soft and pleasantly diffused light throughout the room.

Another method of diffusing light on a smaller scale is to install ceiling fixtures that throw the light upward, or wall brackets whose function is similar.

Reduced to terms of simple logic, it can readily be seen why we should plan a better distribution of light in our homes. We use artificial light as a substitute for daylight and daylight is almost perfect distributed. Therefore why not simulate it as nearly as possible inside the home? Open up those dark areas in your rooms and see how pleasant your home really is—to look at and to live in.

A nursery with ceiling light of correct design and intensity to prevent eyestrain.



Here the correct favoring of the eyes by table lamp is shown.



danger from raiders in the sky.

He was still there when the *Blitzkrieg* struck across Holland and Belgium, while the British were making their miraculous escape through Dunkirk and as the German *Panzer* divisions came rolling down across northern France. It became evident that Mr. and Mrs. Bird would have to quit Paris and they were not willing to leave Mister to chance. Perhaps he would not have any trouble, but on the other hand the country place might become a battle zone. Accordingly Mister was brought to Paris and started the trip with his master and mistress as they followed the French Government southward.

It was a tough trip for dog as well as man. The roads were jammed with refugees and often Mister would hear the drone of the bombers he had come to detest. He would bark his defiance; but, in obedience to orders, he would jump from the car with Mr. and Mrs. Bird and lie down with them in a field until the danger, occasioned by the sporadic machine-gunning as well as bombing of the roads, had passed.

It was a case of sleeping in the car or by the side of the road which didn't especially bother Mister but was rather trying for his owners. As a result, when they finally found themselves in a real bed at Bordeaux they slept so soundly that the wailing of the air raid sirens did not awaken them. Even the dog missed the drone of the planes and the first they knew there was a terrific crash which shook the house, bringing a huge chandelier crashing down at the foot of the bed. A building only a short distance down the street had been struck.

Mister was up in a flash and flung himself onto the bed, lying so that Mr. Bird said: "He seemed to be trying to protect us, although I suppose he just wanted to be as close to us as he could."

If there were air raid shelters in Bordeaux the Birds did not know where they were. Rather than go out into the street, where they might be struck by debris or bomb splinters, it seemed wisest to stay just where they were. Mister lay across the bed growling his defiance. The French Government had not been quick enough in answering the demands to open armistice negotiations and Bordeaux was being treated to a demonstration of what the *Blitzkrieg* could do. During the heavy strafing the city received, the building in which the Birds were staying was shaken many times. The house across the street was completely demolished.

Finally the bombers began to move off; and as the sound of their motors was fading Mister jumped from the bed, went to the window and through the opening where the glass had once been gave one bark of defiance. You can't convince Mr. Bird that it wasn't a canine version of the razzberry.

Through the difficult days of getting through Spain and Portugal and onto an overcrowded boat, Mister was as much of a comfort as a burden to his master and mistress. Now he has become thoroughly accustomed to life in a New York hotel. And all of this is not surprising for Mister is a *caniche*—a poodle to you.

It is because of the qualities which Mister exemplifies—the keen intelligence, the ability to adjust himself to all conditions and the sense of humor that makes him an exceptionally valuable companion when things are going badly—that the poodle has made the comeback which is one of the sensations of recent kennel history. All that was needed was for the public attention to be drawn to him and he would do the rest.

It is especially true of the fancy of dogs that nothing succeeds like success. When a beautiful representative of any breed is taken into the spotlight by going best at one of our major shows, there are, coupled with the applause, many expressions of "Isn't he grand! I'd like a dog like that!"

The poodle, at the height of popularity in the gay '90's and in almost complete eclipse during the first quarter of this century, had begun to stage a comeback in the gloomy '30's; but it was not until 1935, when a beautiful white dog with the imposing name of Ch. Nunsoe Duc de la Terrace, paraded proudly out to receive the best in show award at the Westminster in Madison Square Garden, that the word poodle began to mean much to the lay public. Here was a new challenge to the reign of the terriers and the public liked it. It opened an era in which strikingly-maned poodles, white, black and, more recently, brown, began winning best in show in all parts of the country. The poodle had come into its own.

The Duc was suceeded as the show monarch by Ch. Pillicoc Rumpelstiltskin, and both of them gave way to their sons and daughters. More and more fanciers began taking up the breed for show purposes and an even greater number of persons, realizing what great companions they make, took them into their homes as pets. A factor in this part of the comeback for this old and interesting breed was undoubtedly the circumstance that the prime mover in popularizing modern obedience work is a poodle fancier. It was the poodles which set the pace in this sphere of competition.

Actually there are few dogs that have longer history through which they have been of the same type that one sees today. The old *caniche*, or duck dog of France—he was also called *Pudelhund*, or water dog, in Germany—was the sporting dog of Continental Europe centuries ago and, except that it was not trimmed as it is in this country and England today, there has been little variation in type.

One of the characteristics of the breed is the rapid growth of the coat. Years ago the French circus owners, who discovered the exceptional speed with which the dogs could learn tricks, started trimming the dogs so that they had a mane and pompoms to match the costumes of the *pierrots* with whom they worked. Old drawings show that that was as far back as the fifteenth century. The showiness of this dog caused it to be taken up by the aristocracy. It was an ornament to the carriage and, sometimes, the crest of the master would even be cut into his coat.

Not long before the turn of the present century, the poodle became associated in the public mind with the *demi-monde* rather than the *haute-monde* and it was this, more than anything else, which brought about its temporary decline from public favor. Its period in eclipse was lengthened by the fact that just when some of its friends in Europe were having some success in reviving interest in it for its original work—a hunting dog—the World War came along and the quest for game had to give way to a grimmer business in which sport was forgotten. Incidentally, no serious attempt has been made since to emphasize the hunting proclivities of the breed. For one thing, its use as a water retriever, at which work it is excellent, would call for abandoning the heavy mane on which so much stress is laid in the show ring.

The present war has had one important effect on the poodles in Europe. It has left little time for bothering with ruffs and pompoms: and as a result the original trim, that of the period before the French entertainers devised their circus clip, has come back into favor. It simply calls for an all-over even clip like that, for instance, of the Kerry Blue terrier or the Irish water spaniel. In connection with the Irish water spaniel there seems no question that the ancestors of this breed were poodles, possibly taken to Ireland by the vessels of the Spanish Armada after that powerful fleet of its day had been scattered in the attempted invasion of Britain.

Naturally the miniature poodle has shared in the comeback of the standard size dogs. It has all the attributes of the larger dog and some persons feel that its smaller stature makes it a better pet in crowded cities. But, as is evidenced in the story of Mister, the poodle, miniature or standard, is completely adaptable to any environment.

Large or small, the poodle can be completely self-effacing when it thinks that it should be or when its master wants it to be. I had that proved for me in an unusual way one time. I was in a group listening to some music in the home of a friend who was ill. When the music ended, there was a burst of applause. Out from under the bed, where nobody knew that it had been, jumped a poodle which began bowing to left and right. One of its accomplishments was to bow its appreciation when it was applauded on the completion of one of its tricks. It had only been keeping quiet, as it thought a good dog should—possibly it had been sound asleep; but if that doing nothing merited applause, who was this dog to begrudge the proper expression of its thanks?

Certainly, through all his long history, the poodle has demonstrated that you can't keep a good dog down. That is why so many hope that this time he is back to stay.

(Continued from page 24)

The Field-Training Angle

(Continued from page 10)

employ. That should not be taken as a reflection on the trainers. It is just that, with their own livelihood to think of, they must school as many dogs as possible and have to frown on any temperamental pupils.

The disposition of the Irish setter is essentially sunny. It loves commendation and smarts under rebuffs. The old saw, "Spare the rod and spoil the child," is somewhat less applicable to it than it is to some other dogs. The rod should be used sparingly and quiet reasoning substituted wherever possible. In general, that is true of all dogs but it is not consistent with mass-production training.

It is probable that in breeding for the beautiful red color of the coat that the Irish setter developed its mental sensitiveness. Originally there was a considerable proportion of white in the coats and there was intensive color breeding to get rid of this. Color had to be given precedence over some other qualities. Conformation of standard, of course, had to be maintained and the question of hunting prowess was often left until last in arranging matings.

One of the ablest of our trainers of field dogs is Elias C. Vail. He has specialized with Irish setters and blames the position of the dog in field competition on the fact that too many breeders wanted to keep them as the objects of beauty that they are, rather than the rugged workers they could be.

In the excellent book "Elias Vail Trains Gun Dogs," in which there was collaboration with Mrs. Ella B. Moffit, the authors say of the Irish setter: "His deep mahogany color sets him in a class by himself in appeal, and in character he mixes the soft, affectionate, sentimental traits associated with the sporting dogs, with a hearty, bold and rollicking sense of humor which seems to be a predominant characteristic of his human countrymen. It is a deplorable fact that the breed on both sides of the water has been in the hands of those who breed only to show and that, in consequence, his natural bent for hunting has been greatly neglected."

The late Al Hochwalt, one of our greatest chroniclers of field dogs, similarly pointed out "All through the early field trial records, we find the Irish setters holding their own against the most fashionable blue bloods. Had the Irish setter fanciers carried on, their favorite breed would no doubt be occupying a place as high in field trials as those other two breeds."

Yes, there's nothing the matter with the Irish setter. If you doubt it, I can only suggest that advertising slogan—ask the man who owns one.

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Winter's Dooryard Visitors

(Continued from page 18)

All depending on the size and landscape circumstances of your home grounds. On an estate of considerable extent it is astonishing how many species of birds are represented in the North in winter by individuals that choose to remain behind when the great fall migration of their kind takes place. In a comparatively recent Christmas census more species were reported by the bird scouts of the northernmost section of New York City, between Long Island Sound and the Hudson and hard by, than had been observed in any save a few districts about as far to southward as this country goes. So do not take it for granted that the brown bird on your snow-blanketed lawn is just another English sparrow. It may be a tree sparrow, brown-capped like the "chippy" but larger. Perchance a song sparrow spending the winter in your neighborhood—or, if your snow be late February's, up from the South ahead of time.

Wild birds, when they do come around the abode of man, are concerned chiefly with the state of things stomachic. But they do appreciate shelter as well and if this is to be had you may find them staying around for a while, instead of coming and going. Evergreen trees, shrubs and hedges provide prime shelter and these should be in your dooryard anyway for verdure when every living thing deciduous shows only bare branches. If your dooryard has none of them, set the discarded Christmas tree on a pole or a roof, beyond the reach of stray cats, and see what happens.

More will happen if you put chopped nut meats in melted suet and pour it hot over the branches. Hang a piece of suet on the trunk, near the top; tempt, if you want to, the beautiful but raucous-voiced blue jay by fastening lightly to the branches peanuts in the shell.

In Sweden they have the age-old custom of setting up on a pole a sheaf of ripened grain as the birds' share of the harvest. By the time the grain has been eaten and the stalks beaten down somewhat by the storms of winter there is possible shelter as well.

Grain for some birds. For others, according to the customary diet of the species, whole sunflower seeds, the mixture of small seeds sold as bird food, bits of fresh or preserved fruit and nut meats, suet and bread crumbs from your table. There should be something for all.

Should there be a crust on the snow the food may be strewn on it; that is a familiar table spread for the weed-seed eaters of the wild. A bare spot on the ground, or on a roof, is better yet. But you will have less trouble and far more fun if you avail yourself of one or more of the highly practical feeding devices that are now in the trade. A good kind, set on a pole, works with the wind like a weather vane; so that the birds' fare is always conveniently in the lee. Another, a real blessing for interested shut-ins, has a glass top and may be fastened to the outside of a window sill; so that the feeding birds, growing less shy day by day, can be watched closely. Starlings will butt in occasionally—not so much, however, if scraps of bread, melon rinds and other table remainders are thrown out for them. They like to flock to such a mixture and pick it over at their leisure.

But with winter tempting of the birds there should be thought of what more you can do, come springtime. Unless you are the exceptional one out of a hundred you have not learned, or have failed to profit by the knowledge, that you should give yourself the great pleasure of also attracting the birds to your home before the snow flies. Even in August, the goldfinches, among the most beautiful of native birds, are pretty sure to make you a call if you have let your cornflowers, and of course you have at least the blue ones for cutting, go to seed. To see those little gold and black fellows gorge themselves on this seed is something unforgettable. You will have more fun, and over a longer period, if you plant sunflowers and let them go to seed. How the birds like to pick at these dry heads!

Plant dogwood to give the cedar waxwings, as well as robins, the red fruit they like so much in the fall; plant mountain ash, sumach, bush honeysuckles, various viburnums and some of the thorns. All of them will give you the beauty of fruit color and birds of one kind or another a favorite fruit. So long as there remains a vestige of such fruit there will be birds around, as greedy as in cherry time. They know what is what in September, October and November. Some of the fruit hangs on longer, into December and January.

Enchantment on Snow

(Continued from page 14)

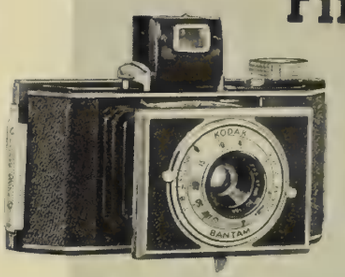
are part of the pattern of my life. I need it, hunger for it, and if the season in another country does not behave as it does in my own, I feel the world has become unbalanced.

You, personally, may be miserable in winter. If you live in Canada and don't like it, then you are old, or you are not a skier.

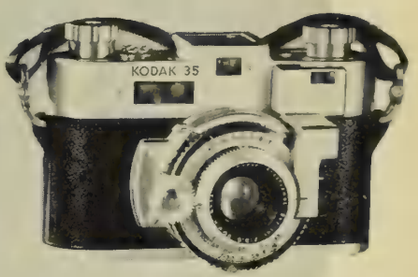
You can't be slightly daft about it, as I pretend to be. You can't, unless you use winter. But perhaps you can sympathize with my viewpoint.

There really is a magic to it. People wouldn't head out by tens of thousands into the Laurentians in Quebec or into the White Mountains in New England if there wasn't. Nor would they travel thousands of miles to ski as I did in the Canadian Rockies. They have found the Philosopher's Stone in a snow-bank. Youth, health and happiness are revealed to them as three symbolical figures in ski-togs.

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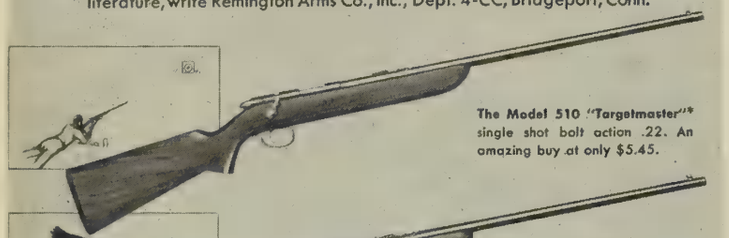
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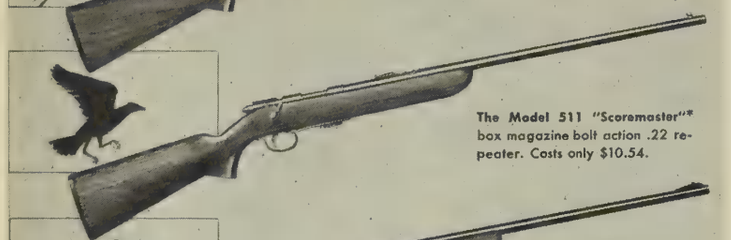
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The Model 510 "Targetmaster"* single shot bolt action .22. An amazing buy at only $5.45.



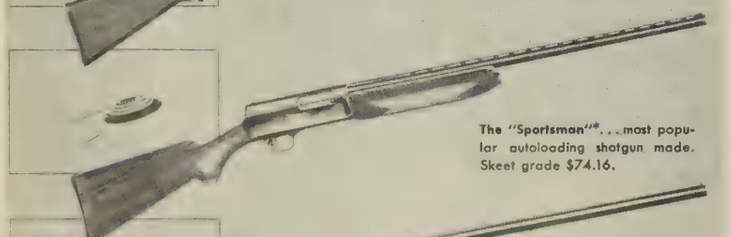
The Model 511 "Scoremaster"* box magazine bolt action .22 repeater. Costs only $10.54.



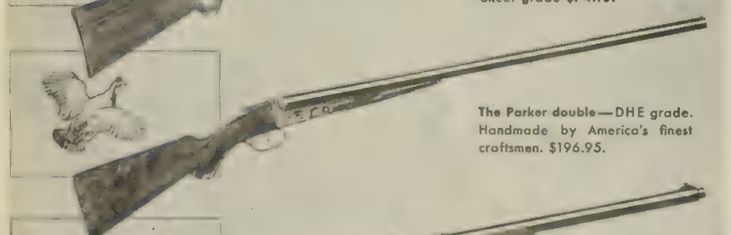
The Model 513S Sporter—a high grade .22 bolt action repeater. Tremendous value at only $26.23.



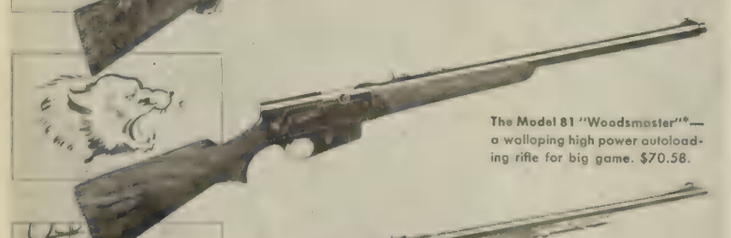
The Model 31 pump action shotgun . . . finest pump gun made. $43.64.



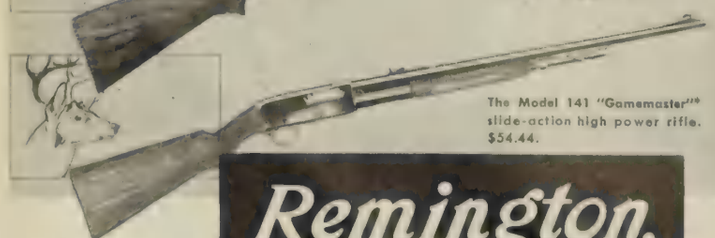
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When You Build Your Home

(Continued from page 39)

porating these features in a more or less traditional-appearing exterior is not particularly difficult, but the real result over a period of years will be to modify the styles currently favored to a point where they will look much more like today's modern than the Colonial of the eighteenth century.

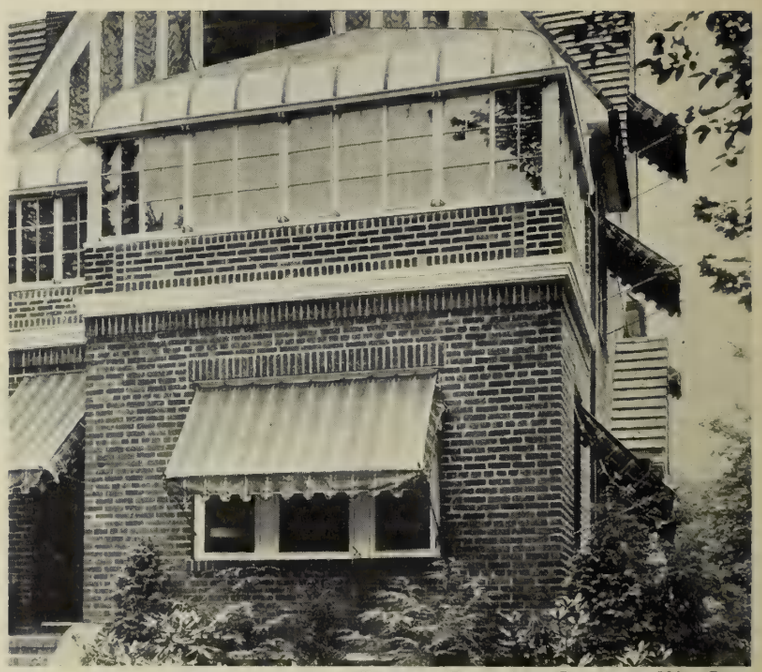
The porch is the standard American expression for our delight in outdoor living. This useful protuberance has one serious drawback, however; it cuts out the light from rooms to which it is adjacent. There are many solutions for this defect, and since the enclosed or screened porch is so pleasant and inexpensive an addition to living space, they are important. First and simplest of the solutions is paint. A light-colored floor and white ceiling will reflect an astonishing amount of daylight to the interior. Another is to combine porch and terrace, building a minimum sheltered area with open terrace beyond. A third involves planning the house so that the rooms with porches attached have at least one other exposure with ample window area.

Perhaps the most pleasing of all is to attach half a greenhouse section to the house, so that light comes in through the glass roof. If this is done you will find that the living possibilities of your new house have been vastly increased; such a room is suitable for summer and winter, flowers and plants will grow furiously in it, and the problem of a year-round garden will be solved for good. Placing of such a unit, however, must be considered carefully, because direct sunlight in summer will make the interior unbearable unless there is excellent ventilation and some kind of exterior awning.

The usefulness of the greenhouse is only beginning to be appreciated. Aside from its primary purpose of sheltering plants, it makes a magnificent winter play space, especially for children. In the larger sizes these all-glass units will serve to shelter ponds, wading pools, or even a real swimming pool. For the average family, to be sure, such appendages to the house cannot be included within the budget. Nevertheless the future conservatory can be planned for, and the small units are not impossibly expensive.

Then it should also be remembered that parts of the house itself can be made to serve as miniature conservatories. A glass wall in the entrance hall, with space for plants and vines, is cheap enough. The breakfast space, even if only part of the kitchen, can be treated in the same way. Here all one needs is a sill wide enough to take care of flower pots and plant boxes. There is good reason for extending such treatments to the living room, dining room or bedroom, as the most modest of interiors are immediately enriched by the discriminating use of planting. One enterprising modern architect planned the main bathroom in his house so that one end of it serves as a small-scale conservatory. The experiment was tremendously successful, not only because of the vastly improved appearance of the room, but because the normal humidity of a bathroom is most beneficial for plants. None of these amenities represents a large investment, and they immediately mark the owner as a person of taste and discrimination.

Flexibility of living spaces by no means stops with glass rooms or



Courtesy: Metropolitan Greenhouse Mfg. Corp.

A glass superstructure of this character provides ample space for a sitting room upstairs as well as for numerous potted foliage and flowering plants. Not to mention the flood of sunshine, which is so important on winter days.

walls. It should be remembered, for instance, that the average family does not spend a great deal of time in the dining room. Kitchens are now being planned large enough for not only the maid and the children, but for occasional family meals as well. In fact, some of the new kitchens are so attractive that one would almost prefer to eat in them. Regardless of specific family habits, it does make sense to consider the possibility of using the dining room as part of the general living space, with convenient provisions for shutting it off when the table is being set or cleared.

Another contribution to better living is the study alcove, a space which is part of the living room, but which can be curtained off when desired. An important advantage of this unit is its tendency to localize certain activities, which means less work in keeping the whole room in order. Still another trend is to be found in the sleeping rooms, where one finds smaller bedrooms which contain only the beds and night tables. All closets and dressing facilities are placed in an adjacent dressing room. Again we see the concentration of specific activities, with the added advantage that the bedroom can be kept cool and the dressing room warm.

All of these features represent distinct additions to living possibilities, and any home builder should consider them very seriously. It is worth remembering that these represent the best of current planning trends, not the existing average. And since your house is not only the place where you will bring up your family, but also an investment—frequently the largest investment the average man ever makes—it is important to think of the future. There is little doubt that the traditional house of today, with planning already obsoleted by recent developments, will fare much worse in tomorrow's markets than the types at which the mortgage bankers still look askance. So when you build, plan for greater flexibility. It will mean not only more pleasant living, but greater security as well.

Let Us Eat & Drink

By GURDON NOTT

NOW that the World's Fair is moving rapidly toward the "insubstantial pageant faded" stage, there is much turning back of thought to the wonderland that was Flushing Meadows. Even nostalgia on the part of the many who found this or that foreign restaurant out there a reminder of eating and drinking in Europe. Most of all it was the Swiss Pavilion that had national atmosphere. To sit under the trees, or look down from the chalet-style balcony, was like being in the republic of the high mountains—yodlers, dancers, *Alpenhorn* and all. And cheese, out of hand as well as cooked so finely! Heineken's-on-the Zuyder Zee, too, and the right kind of beer to go with the imported food. The gourmet's nostalgia, naturally, would be centered on the restaurant atop the French Pavilion, but that is another story. There was Gallic perfection of food, wines and service and yet—nothing in the surroundings to suggest Paris in a distinctive manner.

With or without nostalgia, the exposition is going to be missed sadly by all who had got in the way of running out to the restaurants of—in particular—France, Great Britain, Italy, Brazil, Sweden, Turkey, Switzerland, Czechoslovakia and Poland through two summers for dinners and the evening. They were a delightful change, for the most part in the open air, from town. Certainly these restaurants have created a hankering for something in the greatest city in the land—a permanent pleasance, with restaurants, on the grand scale of the Champs-Elysées in Paris, the Prater in Vienna and Tivoli in Copenhagen. What Coney Island, with its long ocean front and accessible by both land and water, might have been.

In the teens of the present century, when the Daiquiri cocktail was gaining its early ground in these parts, you asked for what you wanted—and got it. What you got is thus poetized by the distillers of the main ingredient:

A Little Sour,
(juice of half a lime)
A Little Sweet,
(½ teaspoonful of sugar)
The Tropic Sun,
(a jugger of Bacardi Rum, white or silver)
With the Heat!
(ice and shake well).
(When grenadine is used instead of sugar, it's a Bacardi Grenadine Cocktail and it comes out pink!)

This in plain prose would be the formula as originated by Jennings Cox when he was an officer of the iron-mining company operating in the Cuban town of Daiquiri. Only his Daiquiri was not shaken; it was not a cocktail, but a mixture to be poured over shaved ice. Mr. Cox's widow, who is living in nearby Santiago, still has the original recipe in the creator's handwriting, I am told.

When you asked for a Bacardi cocktail, say twenty-five years ago, you got just that, too. It was the Daiquiri mixture minus the sugar and plus grenadine—or if you were a home shaker, some fresh pomegranate juice. But now there is confusion; in the Prohibition era there came along something in bottles that was pronounced like Daiquiri although spelled differently and in time a rum named after the town appeared. So eventually the Compania Ron Bacardi, of Santiago, was embarrassed by its own flying banner—so to speak. The only way out for the cocktailer who is hankering after a Daiquiri is to stipulate that it shall be made with Bacardi rum. If you want another rum, say so; but don't call the resultant drink, however good it may turn out to be, a Daiquiri.

The 1873 brand of Bacardi ran into a different kind of confusion, but one which was done away with quickly by the simple process of making it 873.

(Continued on page 52)



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To the American Elm's Rescue

OF all the trees that mark the skyline of the vegetable kingdom, none is more stately than the elm—whether it be English, American, Scotch or the smaller Chinese species of relatively recent favor in this country.

More particularly the American, the largest of the half dozen native species and likewise known as white and water elm. With its stateliness it possesses the attribute of a grace that age does not wither but, rather, serves to enhance. Even when it has become titanic, when from the base of its heavily buttressed trunk to the topmost branch-tip there is a rise of upward of one hundred feet, a well-preserved American elm is still a fountain of verdure all summer and a not unpleasing sight in its winter bareness. If only such a still hale and hearty link between the times before the Republic and the Roosevelt ian era were articulate, what a story it could tell of the life that has flowed around it generation after generation!

Unfortunately, this grand tree has been forced into mortal combat by a little, though vastly devastating enemy—the fungus that the scientists prefer to call *Ceratostomella ulmi*, but is less of a mouthful as the Dutch elm disease. Spraying and more spraying, often at great expense, may help in checking the inroads of the fungus; but the scolytus beetle, which carries on its body the sticky spores from affected to healthy trees, has not been controlled by this method so far as science knows. Thus spraying may only partially solve a problem of national import.

When, quite early in the fight for the salvation of the American elm, George Van Yahres came into the picture it was with an altogether different thought in mind. He, taking a leaf from the book of medicine, sensed the possibility of inoculation of the cell sap with chemicals. Experiment has followed experiment until, after nine years or so of it, he believes that case records on the North Shore of Long Island confirm the soundness of this theory.

In his initial investigation of the Dutch elm disease Mr. Van Yahres, whose tree service is conducted from Westbury but who has extended his conservation activities by a practical forestry school at Cooperstown, lost no time in going over to Holland to study at the source, so to speak. There he found that the Christine Buisman elm, presumably of Spanish origin, was highly resistant to the disease; it had been inoculated repeatedly with the germs of the infectious deadly organism and came out triumphant. The tree was thus unique.

From Holland there was journeying to France, to study the old elms; to Italy, to see what the Department of Agriculture in that country was doing about the serious situation, and on to England, to consult with Thomas Hay, who was in charge of Hyde Park and St. James's. And all the while in Europe he was wondering why that No. 24 tree in Holland was resistant when myriad others of its kind were not. It was just an elm.

In 1932 he put his theory to a Long Island test—this with a bad case of tree wilt on the Kettles estate at Brookville. The sap was fed chemically and a day by day record kept. With the following spring came full foliage and no wilt; a tree condemned to die had been saved and today is the picture of health. Which is only one of ten stories to the same effect. The way is now paved, and well, for experiments and accomplishments in preserving the glory that is the elm by the injection of chemicals well calculated to deal with all three of the types of wilt that have caused these beautiful trees to die by the thousands throughout their range—which is an extensive one.

Honolulu Homes of New Era

(Continued from page 21)

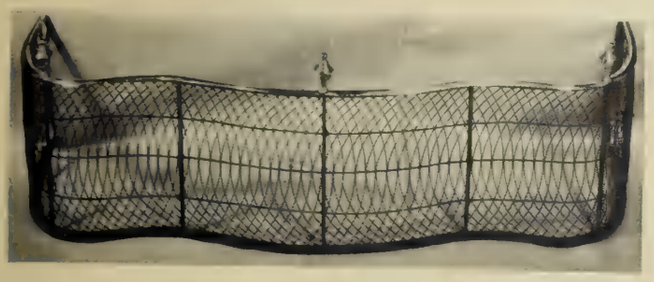
character, and in detail, are numerous points of architectural departure from any set standard. There is even going somewhat Polynesian in the high roofs of bungalows and to the less noticeable degree of a native-style grass house on the grounds for, say, the storage of equipment.

Seeing dwellings like this is to cause one to forget any coldness of prim New England architecture, with incongruous square ends and sides, that remains as a reminder of the days when sturdy and conscientious pioneers had first of all and most of all to consider the matter of expediency. And if they did not the luxurious vegetation that frames, even embraces, them would be sufficient to concentrate attention on what is in immediate view.

Dooryards claim specimens of the taller trees that give some of the thoroughfares their "aerial gardens." Here and there one sees the jacaranda, empurpling the ground with its fallen bloom; the royal poinciana, resplendent in its glory of red; the shower trees, those marvelously beautiful cassias—golden, rose-pink or variegated; the fountain tree from the forests of Africa, topped by huge clusters of scarlet cups edged with yellow; the coconut, royal and other stately palms; the calabash, with its odd flowers and permanently useful fruit; the breadfruit tree, that ever-faithful provider of the table.

And lower of growth, but perennially dependable for bloom or foliage, the hibiscus, in infinite variety undreamed of elsewhere in the world; the crotons, in countless kinds; the gardenia and the gingers. Of vines, the sky flower—a name less troublesome to remember than the botanical one of *Thunbergia grandiflora;* the bougainvillea, with its wealth of magenta, rosy, ruby or burnt-orange bracts; the poinsettia, gorgeous likewise by no aid of its actual bloom; the gardenia, the night-blooming cereus. Every home not only has a garden; it is a garden.

Antiques for the Home



A fine old eighteenth-century fender of American design. The serpentine front, unusual for the period, is of wire with bandings and finials of brass. From Israel Sack, Inc.



One of a pair of rare George III game platters, 9¼ inches in length and engraved with the arms of the Duke of Bedford. Made in London in the year 1806 by the firm of William Burwash and Richard Sibley. James Robinson, Inc.

The large breakfront secretary is an unusually interesting example of Sheraton in both color and design. All corners are moulded, with a Greek key design in carving. Lower body has four secretary drawers above a cupboard with paneled doors, recessed sides with cupboard and drawer. Louis L. Allen, Inc.





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Mantels of Character

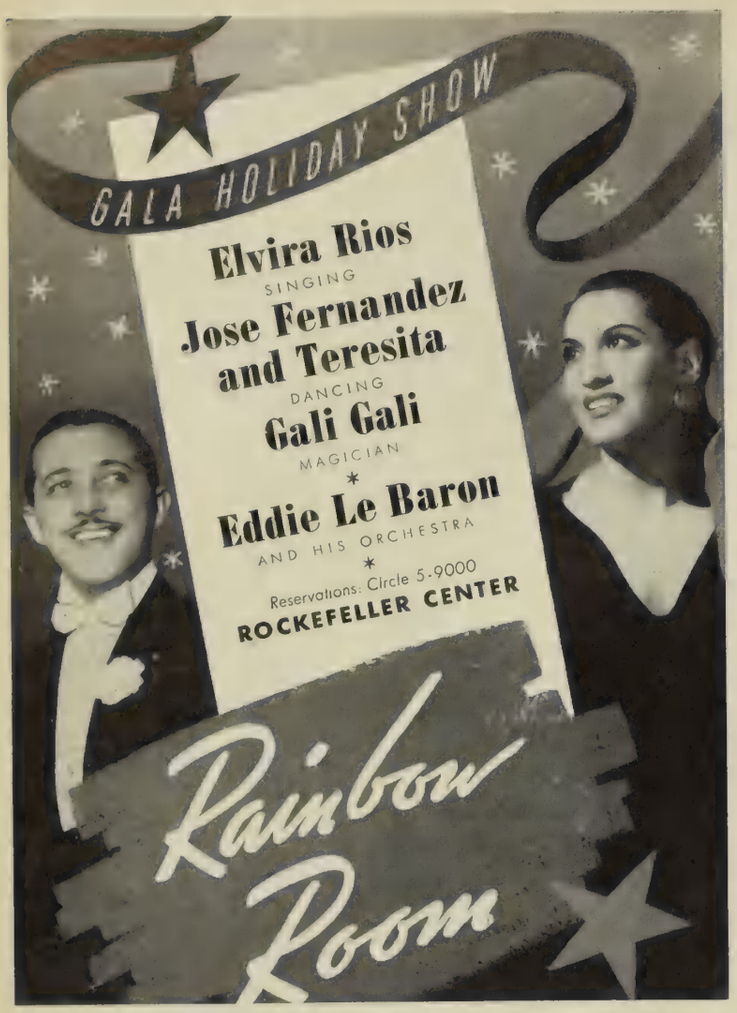


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THE COLUMBUS
MIAMI · FLORIDA

Eat and Drink

(Continued from page 49)

Government exception, it will be recalled, was made on the ground that the figure might appear to the average person the age of the product. The figure had nothing to do with that, of course: it merely stood for the year in which the Bacardi family's organization, founded in 1862, as a small plant, was incorporated. The aged Bacardi, and so designated, is the *Anejo* brand and, like the liquor of the same make called Elixir, is not so well known here.

Madeira has a most gracious way of growing old without becoming superannuated. It may even become a centenarian and show no signs of going off. Whether there is any of the wine in town that has passed the century mark I do not know; what with the pipes and pipes of it that came over to the Bayards, Schermerhorns, Rhinelanders, Delafields, Nicolls and others of post-Revolution prominence. But somewhere a little of the extremely aged stock may lie cherished in the cellar of a descendant of one or more of these families. Or, if not in New York, perhaps in Boston, Philadelphia, Charleston or Savannah. To these cities as well brigs, barks and sloops of the old days brought from Madeira pipes—made of stout American oaken staves—full of the island's rich Malmsey and the more delicate Sercial. In any event carefully preserved bills of lading remain to appear to justify the statement that Madeira was "the chief drink of the well-to-do American colonists."

In New Orleans there is on public view, at the Louisiana State Museum, a bottle of Madeira that was a wedding gift of more than half a century ago. This to Captain Blanche Douglass Leathers and on the part of none other than Jefferson Davis. "To be opened to celebrate the birth of your first children" was the message that went with the gift. But there was no occasion for such celebration and so it has come about that the erstwhile Cabildo in the French Quarter has this long-treasured bottle as one of several items in a bequest of the widow of Captain B. S. Leathers, the owner and commander of the *Natchez*—which he raced against the *Robert E. Lee*. The Captain, it will be recalled, always bragged about the superiority of his river steamboat over the other and lived to prove it. The famous American elk antlers, each of the twelve points tipped with a ball of polished brass, that the *Robert E. Lee* wore after the victory of 1870 henceforth adorned the *Natchez*. It is these horns which now companion, on the walls of the Cabildo, a valuable old engraving of the historic race on the Mississippi.

Although the time-honored reputation of Angostura bitters is due to its virtue as a flavor for beverages, alcoholic and otherwise, and as a stomachic, it is coming more and more into favor to pep up food a bit—all the way from soup, to, but not including, nuts. It may even go into the morning cereal if the something different that it gives to soup, fish, vegetables, salads, pies, ices, gravies and hard sauces is desired.

★ ★

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Published October 16th $3.00

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Published October 23rd

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December Nights in Town

PROSPERITY may be still around the corner, but at the best of the places where the lights shine long and late it does not appear that way. Rather, it seems as if prosperity, plenty of it, were inside looking out. Some pockets are still, or perhaps again, bulging with money.

The colorful Iridium Room of the St. Regis can be counted upon to have an entertainment in keeping with the distinctive character of the surroundings. The one is sure to be the complement of the other. The ice show has been a singularly happy interlude this season—and not too much of it—on the ingenious frozen floor that disappears so quickly when no longer needed. Thanks to the grace of Dorothy Lewis and the skate-dancing of the Wade team, this interlude—so strongly marked by snap and go—gave decided zest to the opening of the night season. The St. Regis has entertainment as well as food and service tradition and there is no letting down of it.



Rosario and Antonio, the youthful Spanish dancers who, as Los Chavalillos Sevillanos, have taken the town by storm. They do their gypsy and other authentic numbers nightly in the Sert Room. Photo: Bruno.

Not to see Rosario and Antonio dance in the super-attractive Sert Room of the Waldorf-Astoria is to miss something that became a fascinating part of the life of the town in the proverbial jiffy; Los Chavalillos Sevillanos have a way with them that gets you the moment they come on the floor and start one of their typical gypsy dances. They strike you as not only picturesque but authentic. First cousins, and still under twenty, they have been dancing together so long that they are thoroughly at one with each other. The fire, as well as dash, that they put into their joint work is something to remember. Tana and her guitar have been providing an excellent musical change and in the Sert Room now, at the supper hour, Lanny Ross is putting over songs in his easy and quite personal manner. He likes to switch off from the popular songs of the day to a sentimental one of earlier times.

The Coq Rouge, while still luring you with good food and drink for dinner, draws a lively crowd at luncheon, including most of the more popular debs. Val Ernie's orchestra seems to get better if anything and is one you can enjoy just listening to if the dancing mood isn't upon you.

Mon-Paris—the old Mon Paris—is here again, just as it was before, with Jose Fernandez back from Cuba and in charge, the same waiters, Dick Wilson's orchestra and the Hawaiians at the bar. Even the old crowd of patrons has flocked back and has been celebrating a sort of old home week. Jose is not only running the New York club but has opened a second one, also Mon Paris, in Havana—just to make cruising customers feel at home.

Fefe's Monte Carlo, now in its second season, has come to be looked upon as a little world of its own—as it really is. Superbly luxurious, it represents the height of elegance in night clubdom and it has the benefit of much flocking together of the birds of fashion feather. To see it any evening, for it seems to have no off ones, is to witness a night of nights. Meaning the place and the people; for there is no entertainment. But there is more than one kind of music for dancing. Expensive, quite; it has to be with Gene Cavallero seeing to it that food and service live up to Colony Restaurant tradition.

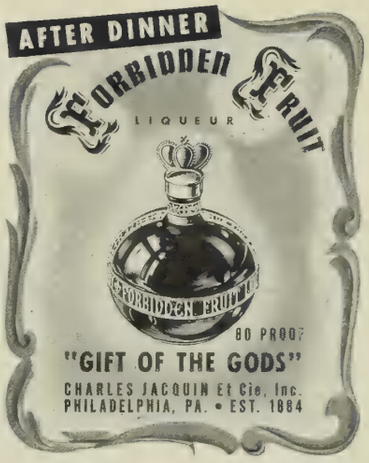
The De Marcos, after being away from the Persian Room at The Plaza for well-nigh three years, are back again to the delight of no end of admirers. They dance only at supper time; Paul Haakon, lately in "American Jubilee" at the World's Fair, is the center of terpsichorean attraction at dinner time. These, with Josephine Houston singing at both hours, take the place of the show staged by Russell Markert which opened the redecorated room.

Dwight Fiske, regarded by many as an entertainment in himself, has been holding forth with his customary success in the Café Lounge of the Savoy-Plaza. For the dancing the Emile Petti orchestra is all that you can ask—quite on the superiority side. For these and other reasons, this Café Lounge is among the city's most appealing places.

Charles Blake, who has been doing humorous songs as well as magic and mimicry in the Rainbow Room of Rockefeller Center of late, is a bright young fellow who was graduated from Washington and Lee with a B.A. degree in psychology and a keen desire to be a physician. It was to the theater that he turned, however, and he eventually appeared here in "New Faces" and in London with the Ballet Russe. His interest in magic goes back to his boyhood, when he went so far as to tag after Thurston with the wish father to the thought that this expert might take him along on a road tour.

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The Most Out of Riding

(Continued from page 32)

better horsemen than those who take to it later in life. In riding, as in swimming, running, etc., there is a personal limit of efficiency beyond which no one can go.

For a boy, it is a physical impossibility to reach his limit. His muscles, not being sufficiently developed, are unable to cope with anything bigger than a pony, or an exceedingly quiet horse. Young men, on the other hand, between the ages of eighteen and twenty-five seem able to go straight ahead from the elementary stages right up to advanced equitation until they finally reach that point when experience alone can teach them.

This is in no way meant to discourage early riding. Far from it. There is no finer exercise going, and an early beginning certainly induces familiarity and therefore confidence in horses. Those people are lucky, therefore, who can start early. It is meant, however, to show that those who have been unable to ride when young need never despair of becoming good horsemen. There are numerous cases of men who did not begin riding until well over twenty-five or even later not only becoming good horsemen but looking as though they had been at it all their lives.

To anyone learning to ride, there is nothing so helpful as the possession of what is known as a "good build for a horse." This does not mean that to ride well one has to be one of those long, attenuated creatures, who show with pride, if not actually boasting of "two feet of leather below the knee," nor yet the jockey-like and somewhat stunted youth invariably seen in patched breeches and a high-neck sweater of brilliant hue. In one case, the legs are probably so long as to be too weak. In the other, they are apt to be so short as either to bang the saddle flaps or an unaccustomed part of the horse's side; in both cases with obvious results.

No, the man well-built for riding is a nice mixture of the two, with several other things thrown in. His legs may be long and thin compared with, say, a Rugby forward, but they must be flat on the inside of the thigh and exceedingly strong. Powerful shoulder and chest development also is unessential, unless it is particularly desired to stop runaway horses. The less body above the saddle the better.

A man built in this way has a great advantage over his fellows. He quickly learns to look easy and graceful in the saddle. His flat, muscular thighs give him an excellent grip, which allows him to take his mind from the awful thought of coming off. He can then concentrate on the best means of controlling his horse, a feat which soon becomes almost second nature. After this, when people see him they will say: "So and so rides well," and they are probably right, but not necessarily so.

For there is one more attribute without which no one can wholly earn that title, and that is—temperament. Tact, sympathy, sensitiveness, deftness coupled with determination, all come under this heading. In any collection of horsemen, one sees these qualities, or more often the lack of them aptly illustrated. There is, for instance, the man who, though well able to control and ride his horse, seems to expend about five times as much energy as necessary in doing so. Scarlet in the face and excited in manner, he soon conveys his feelings to his horse, thereby storing up trouble for the future.

Flowers for the Window

(Continued from page 29)

florist. He saves you all the trouble of bringing a plant into bloom—saves you everything, indeed, but the watering while you have the joy of possession. By this means, too, you can keep your window seasonal between Columbus Day and May Day. You can have, each at its appointed time, such floriferous plants as the azalea, the cyclamen, the begonia, the poinsettia, the hydrangea, the primrose, the genista, the Lady Washington geranium, the bush or climbing rose, the little African violet, the rhododendron. Likewise such forced bulbs as the Darwin tulip, the hyacinth, the daffodil and the freesia—along with the amaryllis and the lily-of-the-valley.

The choice is bewildering directly you seek to companion such a foliage stand-by as a fiddle-leaved rubber plant, a Japanese grape, an English ivy or an aspidistra. For, in recent years especially, the old dependables have been supplemented by plants long known to the greenhouse but not hitherto deemed retail florist material. Thus the so-called shrimp plant, *Beloperone guttata,* which you may have observed growing along a Jamaica roadside as you have Moses-in-the-cradle, *Rhoeo discolor,* in the Bahamas. The brilliant orange clivia, as well—and the pink calla. *Zantedeschia Rehmannii,* from Natal; the streptosolen, named after the Jameson of South Africa fame, the plumbagos, both the common blue, Cape kind and the red; the echeverias and the billbergias and their relatives. Anyone of these will vary greatly the pleasure of window gardening.

An important point, overlooked by so many is that one plant on a window sill, or on a stand beside it, is far better than too many. Windows are where they are not only to let in the light but to look out of. If they are all cluttered up with plants they fall down sadly in the latter purpose. Furthermore, no group can compare for a moment in effect with a single specimen in the fullness of perfection; if a flowering plant it is a garden in itself. Naturally, this is speaking of usual house conditions. Some of the new apartments in town with tryptich and wide recessed window spaces offer an admirable compromise, since the middle of the sill can be kept clear and the plant set on either side—with vines running upward. English ivy is the stable vine.

Silver: Aid to Entertaining

(Continued from page 40)

currently popular, yet are equally at home with almost any other period style.

Fine hollow-ware, unless strictly modern in design, may be suited to all manner of flat ware. The traditional forms from Charles II on are popular and adaptable. Remember this if wedding presents are in order—and don't be afraid to hint broadly as to your preference. In a pinch, several of the traditional periods may be mixed without disaster or lack of taste.

And with Christmas nearly here, remember silver as the gift that is certain to please. There are many unusual serving pieces that any hostess would love to own; equipment for *cafe brulé*, cake-cutting forks (as illustrated), smoking accessories of every sort, not to mention cocktail shakers which have at last achieved real distinction and beauty of line. On the personal side there are cigarette cases to suit every taste, compacts, bill-clips and all sorts of seasonal novelties. If when you buy, you have your gift treated with lacquer to make it tarnish-proof, it will be doubly acceptable.

For, nothing can take the place of the silver you deserve and want. Make your desires known early; if you do not have what you want and need in silver; don't rely on Santa Claus—speak up to him, and in plenty of time.

Contemporary—Not Modern

(Continued from page 37)

as beautiful as anything from the past. Your true modernist employs many of the old motifs; the shell of Queen Anne, the fluted leg of Sheraton, even the Greek key, appear again and again. Interest is gained by the use of unusual woods or new finishes to the old. The bleached or blond woods are popular since they show up the beauty of the wood itself as well as add a feeling of lightness to a room. As a nation of light and air worshippers, these woods fit in with our manner of living and, in rooms of moderate size, they seem less bulky.

Actually, the best design today is completely flexible, probably more so than in any period of the past. It may be as simple as the most austere tastes demand—it may be delicately ornamented with elegant carving to suit the most fastidious. The materials at hand are unlimited. Leather in soft pastel tones or more vigorous shades is being used effectively. All meals, and the whole new field of plastics, are finding new uses and are combined in new ways.

So don't let the earlier mistakes and present errors confuse you. We are doing fine and beautiful work in this country today and you will see swifter and greater strides being made in this, our own school of contemporary design.

The World's Foremost Opera

(Continued from page 26)

time since the fire of many years ago. The grand tier, as such, has gone the way of the third tier of boxes and the twelve *baignoires* that were in the picture when the opera house was inaugurated in 1883. An Opera Guild box, seating fifty-six, has been created opposite the Opera Club one; but the central space is now all seats, three hundred or so of them. This is an arrangement which better suits the times, decidedly. There are boxes enough in the golden horseshoe with no signs they will be too many; more than half of them have been rented for the season by former owners.

So marches on the Metropolitan, which came into being just half a century after opera was established here as a fashionable diversion. The "white elephant" that was "too far uptown" and a "foreordained failure" has outlived all those doubting Thomases of 1883.

December Nights in Town

(Continued from page 53)

The reopening of the Polish Restaurant in September afforded striking proof of the success of an idea from out of sudden emergency. When war came to Poland there were sufficient funds in American banks to carry on that country's pavilion at the World's Fair; but what to do for the morale of the chefs, musicians and other employes of its appealing restaurant who could not return home for the October to May interval of the great exposition? Work, obviously. And work it was—the creation of the Polish Restaurant in town under the direction of Pan Antonio Gordon, the manager of the restaurant at the Fair. Every hand involved was a cheery and energetic one and so came the deserved success that it is "not in mortals to command." The fare has many Polish features; you ask for *zakaski* if you want a food starter for dinner.

Much sympathy has been spent on the broiled live lobster. And wasted: for when this crustacean is split down the middle for the broiler its life cord is broken and that is the end of its sense of feeling. The fellow that deserves the sympathy is the "live broiled lobster" one sees on a sign in a town window and, more frequently, along the countryside. What his feelings must be to be broiled and go on living!

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For the Bar

With a usual aversion to such gadgets, one must admit that Baron Fougner's Bar Guide is the most practical and complete one as yet seen. It includes all the usual mixed-drink recipes and also a wine vintage list, directions for the care of wine, and even canape suggestions. It is compact and is contained in a case that operates with two little rollers—the same as the road map cases of recent seasons. The printed matter is protected, so spill all you want. Lewis & Conger.

Elegance

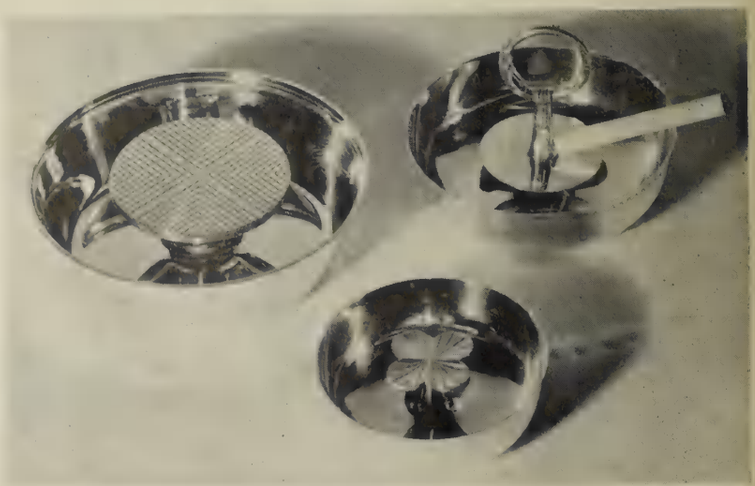
Most cosmetics are attractively packaged these days, but Charles of the Ritz has a new line called Moss Rose with the most attractive containers you can imagine, Victorian as can be, sprinkled with little pink roses. Each little box or bottle is a gift in itself without counting the very fine products contained. For a prettier dressing table, see Moss Rose.



An evening bag of 14-carat gold, roomy and beautiful. David Lewis.

Your New Wave

This column seldom touches on such subjects as permanent waves, but an exception seems indicated to report on Jean-pierre de Paris for the benefit of those fine-haired women to whom permanent have been a waste of time and money. His specialty is turning out a wave that leaves your hair as soft as a



Of hand-wrought silver, these ash-trays are unusually handsome. Each has a convenient center snuffer as part of the design. From Tommi Parzinger.



A dressing case fitted with all manner of Dorothy Gray preparations that should impress the most pampered darling on anyone's Christmas gift list.

baby's and without any discomfort. The important feature is that the wave will stay in far longer than you dared hope.

Crystal

New designs in glass grow better and better, and the most interesting new forms in decorative glass have appeared at the shop of Pitt Petri. Chunky round vases of thick crystal are completely without ornament and suggest the fluidity of pure spring water. Shallow bowls for flowers are executed in the same heavy smooth glass—hard to describe adequately in their exquisite flowing lines.



Spicy carnation perfume in a nest of gay posies. From Elizabeth Arden.

Heigh-Ho Silver

Out of the West comes the nicest line of silver costume jewelry seen in ages. Tiny sombreros, Mexican hats and little series of balls ornament earrings, bracelets and pins—just the thing with your tweeds, though dainty enough for more dressy costumes. For hand-made silver, the prices are amazingly low. Exclusive, at least now, at the California Shop.

Gift Luggage

Women love fitted cases, but at last one has been made that shows real sense in its plan. Small and compact, with a washable lining, it has not only the usual jars and bottles, but a little sewing kit, an atomizer and a pocket for cleansing tissues. The case comes in a wide range of colors in pigskin, canvas or rawhide, to suit the tastes of the fussiest lady. Made by Dresner.



(Actually photographed in car headlights at night)

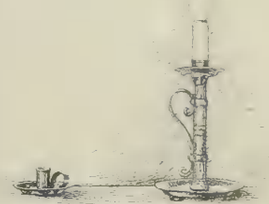
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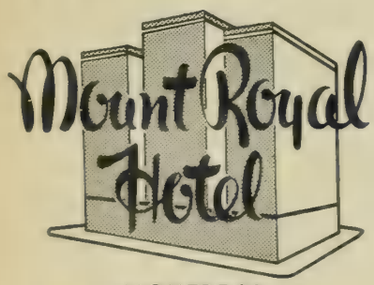
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Rus In Suburbe

By Curtis Buttolph

IN the days when New York was no more than a settlement at the lower end of Manhattan Island it was going to the country to drive up as far as Chelsea. A journey to the homes on the nearer bank of the East River, from Turtle Bay northward to the point where the Gracie mansion survives to tell the tale of another era, was to remote parts and to the Whitestone places, on the other side of the great waterway, to remoter ones. Even so recently as when this Republic reached the century mark some Brooklyn Heights families were going no farther away than Bay Ridge for July and August and calling it summer in the country.

But the erstwhile New Amsterdam had to expand. Up to the Harlem it grew eventually and out and out it reached until it spread into the once faraway country. The rural became suburban so citified that one was forced to wonder how all this was going to end. That is to say for the worker in the heart of New York who wanted to live where there was at least an approximation of country —where he could have an acre or two of his own for a garden, and so on.

Happily the tide has turned through the working out of two ideas, totally different in character and yet not unrelated in that they are giving edges of suburbs a grand chance to go a bit rural. In place after place, in the nearer Long Island, Westchester, Connecticut and New Jersey areas, large tracts have not only been so developed that detached homes on quiet streets are given marked individual character by well-studied planting of trees, shrubs and lawn spaces but there is a preservation of woodland as an integral part of the scheme. In one such reservation, created with thought centred on the residential community idea, advantage was taken of a wooded dell that almost seemed to cry out to be let alone when the landscaping was being planned. It had no cause for worry: little was done to it other than some needed clearing and the construction of a tiny pool for the kiddies.

So, in one suburb after another, the most has been made of natural opportunities. In such places the woods have not all been cut down recklessly to make way for rows of all-alike, or nearly so, houses with scarcely any trees save newly-planted ones along monotonously straight sidewalks. Here and there one, or a group, remains—more often than not with agreeable informality. Some trees have been left to frame every house, to shade every dooryard. Oaks maybe, and if so the better; the maple, the sweet gum and various smaller but extremely effective growth. Especially fortunate are those homemakers who find that they have, among the low shrubbery, the mountain laurel. This broad-leaved evergreen, once thought a difficult subject for transplanting, can be obtained easily from nursery stock: but there is nothing like possessing it as it has grown naturally.

Lakefront sites have given residential communities a notably good start in the Nassau County section of Long Island and in more than one part of New Jersey. With woodland, in all of these instances. There is not only the value of water to the landscape, but the boating and bathing—and, in winter, the skating and perhaps ice-boating.

As to the other agency, apartment houses covering almost every foot of the ground area have brought the city into the suburbs these many years. Today, on the other hand, some of the finest of the newer apartment houses may be truly said to bring the rural into the suburban. An amazingly large proportion of the space of a sizable tract is now landscaped and, far from making up for this loss by rearing the several detached buildings high, these are so low that the calculation as to how the project can be made to pay must be an extremely close one. Trees and shrubs give the surroundings very much of a rural air, the more so as the buildings are wisely set back from the street. If there are landscaped places on either side and across the street, as is the case in some suburbs, the illusion is all the greater.

A wide brook that is sometimes complimented by being called a river runs through the middle of one of these highly developed properties and there the rural possibilities of a meandering stream have been used wisely. Which is to say, not too well: no attempt was made to refine the banks, but there was inconspicuous damming for swimming and skating needs.

Not a few of the so-called garden apartments have risen on estates once the pride of their owners. The old home, sometimes of not too good Victorian architecture, has been torn down and as much of the landscaping as possible—especially the old trees —left. And it is astonishing what a wealth of such material may be found on some of the old places—thousands of dollars' worth of them.

The variety of ways in which the construction side of these apartments has been worked out, to the end that there shall be a maximum of light and air, is most interesting. In some of the largest groups there is irregularity to a degree—and yet it seems right to the eye. Again there is regularity to the point of having both sides of a private thoroughfare alike —which is not at all unpleasing when well devised. Another plan, and one not without its particular merit, calls for a curved main passage with a branch near the far end and the buildings not all alike. By avoiding straight vistas, this procedure rather heightens the note of rurality.

Such uses do not necessarily mean the passing of the large suburban and larger country estates. Some have gone into residential communities and garden apartments, and others will, because the owner has died and none of the family felt like going on with the care and expense. But there is no likelihood of the loss being total. Whenever old wealth goes there is always new wealth ready to step in and buy what there is to sell.

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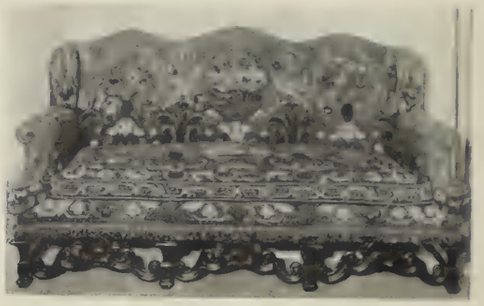
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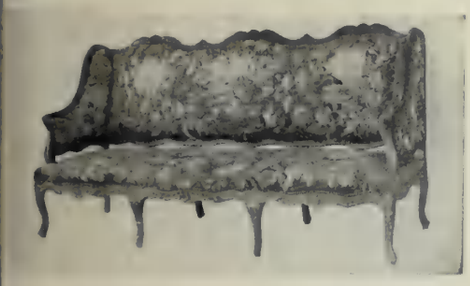


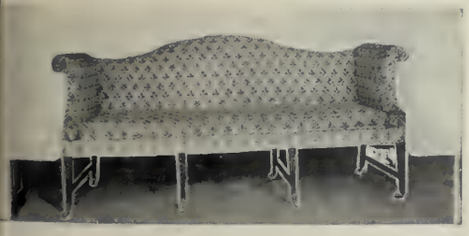












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